

WIN

IT'S BACK: APOY 2014 £25K WORTH OF OLYMPUS EQUIPMENT TO BE WON

APOY 2014

Saturday 1 March 2014

amateur photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

PANASONIC GH4

First look at the new flagship Lumix CSC with 4K video

HANDS-ON



PAGE 10



THE BEAUTY OF GARDENS

Inspiring images from this year's **International Garden Photographer of the Year** and the techniques behind them

THE BEST GEAR OF THE YEAR REVEALED



PAGE 52

Sony Cyber-shot DSC-RX1 and RX1R





Amateur Photographer AWARD WINNER 2014 – Premium Compact Camera of the Year

AT A GLANCE

- 24.3-million-pixel, full-frame CMOS sensor
- Fixed Carl Zeiss Sonnar T* 35mm f/2 lens
- ISO 50-25,600
- Optional EVF
- 3in, 1.23-million-dot LCD screen

YOU CANNOT fail to be impressed with the Sony Cyber-shot DSC-RX1 and RX1R. The small and lightweight camera body is fitted with a 24.3-million-pixel full-frame sensor, which is an achievement in itself, but making it easy to handle with such a high-quality finish is even more of a feat. The sensor performs as well as that of a DSLR, and the images produced are excellent

For anyone in the market for a high-quality compact camera, the RX1 is a great choice.

Sony Cyber-shot DSC-RX10

Amateur Photographer AWARD WINNER 2014 – Bridge Camera of the Year

AT A GLANCE

- 20.2-million-pixel, 1in CMOS sensor
- Zeiss Vario-Sonnar T* 24-200mm (equivalent) f/2.8 lens
- ISO 125-12,800 (expandable to ISO 80)
- 3in tiltable LCD screen
- Manual aperture ring on lens
- Wi-Fi and NFC connectivity





WITH the Cyber-shot DSC-RX10, it is clear that Sony has identified a niche in the market and created an excellent camera to fill it.

With an image sensor four times larger than those in most bridge cameras, and an impressively wide dynamic range, images look excellent and are more than a match for the competition.

With a polycarbonate body and a top-plate and lens barrel built from magnesium alloy, the RX10 has an extremely solid, robust feel. A host of features are also included for videographers, including 1080p full HD recording and a stepless aperture ring on the lens.

It is one of the best bridge cameras we have ever tested.

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Amateur Photographer For everyone who loves photography

AT THE beginning of every year for almost four decades, our technical team has trawled through all the reviews of all the products tested during the previous 12 months. The objective is to pick out the best photographic products in the market – which is a very difficult task given that there is no real consensus on what constitutes 'the best'. Naturally, different photographers have different needs, and while I would consider it relatively straightforward to list the cameras and photo products on my wish list, they would not necessarily be the ones others would choose. Deciding on which camera, lens or accessory to buy remains a personal decision with features that are essential to some not always being required by others.

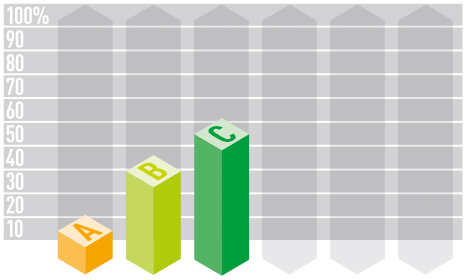
One thing every AP reader has in common is the desire for best-in-class image quality, so that is our starting point. Beyond that, it may be some specific innovation that lifts a product above its competitors, or it may just be the cumulative sublimity resulting from incremental improvements. One thing is for sure: it's been harder than ever to decide on this year's winners. Turn to pages 52–58 for the rundown.



Nigel Atherton
Group editor

THE AP READERS' POLL

IN AP 8 FEBRUARY WE ASKED...
Does taking pictures of a place get in the way of enjoying the experience of being there?



YOU ANSWERED...

A Yes, often	**11%**
B Yes, sometimes	**37%**
C No, not at all	**52%**

THIS WEEK WE ASK... If you had to pick the Amateur Photographer Product of the Year, which would you choose?
VOTE ONLINE **www.amateurphotographer.co.uk**

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Video star? We take a first look at the Lumix DMC-GH4 from Panasonic



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Aiming for DSLR-like speed, handling and quality, the ambitious Alpha 6000 utilises top-secret new materials, carries the new Bionz X image processor and features a 24.3-million-pixel sensor. Jon Devo takes a first look

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Coming up roses: see IGPOTY's winning entries



© PAUL MARCELLINI

COVER PICTURE: © MAGDALENA WASICZEK

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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What Digital Camera Photographer GOOD SERVICE AWARD 2013 GOLD

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£679.00 or £28.29 p/m	£429.00 or £7.55 p/m	£849.00 or £35.38 p/m	£379.00 or £22.11 p/m	£429.00 or £7.55 p/m	£465.00 or £23.25 p/m	£559.00 or £23.29 p/m	£379.00 or £22.11 p/m	£499.00 or £24.95 p/m	£339.00 or £22.60 p/m	£179.00

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> **Removing elements from a photograph is entirely unacceptable**
>
> Fidel Castro in digital trickery storm, page 7

£350 DSLR • Creative filters • Look and feel of 'EOS 700D'

CANON SHOWS OFF 'PREMIUM'-FEEL EOS 1200D



CANON has unveiled a new entry-level DSLR, the EOS 1200D, boasting the 'premium' look and feel of the EOS 700D.

Replacing the EOS 1100D, the EOS 1200D is an 18-million-pixel model with an APS-C-sized sensor and a Digic 4 image processor.

It will cost around £350 body only and is due on sale in March.

To coincide with the launch, Canon has announced an online 'companion app' to guide users on how to operate the camera and to give photography technique tips via their mobile device.

The 'learn, explore and inspire' app – primarily designed for photography newcomers – is compatible with Android and iOS operating systems.

AP asked why Canon did not make such internet-based tutorial information available in-camera, through an Android operating system, for example.

Neale Conroy from Canon UK's DSLR management team responded by saying that, to avoid sacrificing image quality, this would have required a second 'dedicated' processor that would have made the camera too expensive.

Features include an ISO range of 100-12,800, full HD video, a nine-point AF system and three frames per second shooting.

Its 3in LCD screen carries a resolution of 460,000 dots, and Canon has introduced its 'creative filters' – used on higher-end models – into this entry-point camera.

Canon has also revamped its ten-year-old Macro Ring Lite MR-14EX to release a new version featuring LED modelling lamps to help improve low-light focusing, plus the ability to trigger the unit from a DSLR menu.

Improvements also include 12 new custom functions. The Macro Ring Lite MR-14 EX II will go on sale in April, priced £599.99.

WORLD PRESS PHOTO WINNER NAMED

AMERICAN photographer John Stanmeyer, of VII Photo Agency, has triumphed over nearly 100,000 images in the annual World Press Photo contest, which is open to press and documentary photographers.

His winning shot (right), captured for *National Geographic* using a Canon EOS 5D Mark III DSLR, shows African migrants on the shore of Djibouti city, attempting to get a mobile-phone signal from neighbouring Somalia.

Stanmeyer won the first prize of €10,000, plus a Canon DSLR kit. The winners of each category collect €1,500.

The judging panel, who spent a fortnight poring over the entries, was led by Gary Knight, founder of VII Photo Agency.

A year-long touring exhibition of the best photos starts on 18 April in Amsterdam, the Netherlands, the home of World Press Photo – a non-profit organisation founded in 1955. This year's submissions came from 132 countries.

To view the winning images, visit www.worldpressphoto.org.



© JOHN STANMEYER/VII PHOTO AGENCY FOR NATIONAL GEOGRAPHIC. COURTESY WORLD PRESS PHOTO

SNAP SHOTS

- The first Pentax rear converter to provide AF compatibility is due on sale at the end of February. The 1.4x converter, designed to be mounted between a DSLR body and lens, costs £379.99. Measuring 20mm in length, the HD Pentax-DA AF Rear Converter 1.4x AW is designed to be weather-resistant. It will be compatible with the K-3, K-50, K-500, K-30, K-5 II, K-5 IIs, K-5, K-01, K-7 and K-r. Camera firmware must be updated before using the converter.

- The deadline for entry to the USA Landscape Photographer of the Year, which is open to photographers worldwide, has been extended to 17 April 2014. The contest, which seeks images captured in the US, offers $5,000 to the overall winner. The original closing date was 16 February.

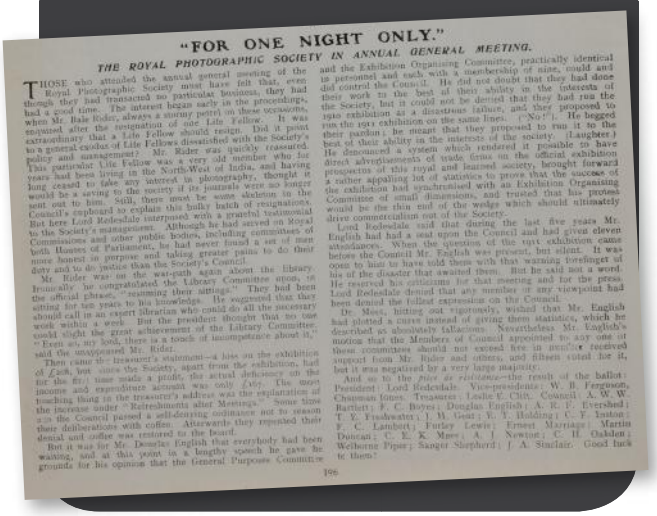


Do you have a story?

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AP THIS WEEK IN... 1911

A Life Fellow of the Royal Photographic Society suddenly resigned, raising suspicions of 'some skeleton in the Council's cupboard' at the RPS. However, the reasons were spelled out to one concerned member, a Mr Rider, who was 'on the war-path' at the RPS's annual general meeting. 'Did it point to a general exodus of Life Fellows dissatisfied with the Society's policy and management?' reported AP. 'Mr Rider was quickly reassured. This particular Life Fellow was a very old member who for years had been living in the North-West of India, and having long ceased to take any interest in photography, thought it would be a saving to the society if its journals were no longer sent out to him.' The integrity of Council members was robustly supported by Lord Redesdale, who said he 'had never found a set of men more honest... than the Society's Council.'



"FOR ONE NIGHT ONLY."

THE ROYAL PHOTOGRAPHIC SOCIETY IN ANNUAL GENERAL MEETING.

THOSE who attended the annual general meeting of the Royal Photographic Society must have felt that, even though they had transacted no particular business, they had had a good time. The interest began early in the proceedings, when Mr. Bale Rider, always a stormy petrel in these occasions, enquired after the resignation of one Life Fellow. It was extraordinary that a Life Fellow should resign. Did it point to a general exodus of Life Fellows dissatisfied with the Society's policy and management? Mr. Rider was quickly reassured. This particular Life Fellow was a very old member who for years had been living in the North-West of India, and having long ceased to take any interest in photography, thought it would be a saving to the society if its journals were no longer sent out to him. Still, there must be some skeleton in the Council's cupboard to explain this bulky batch of resignations. But here Lord Redesdale interposed with a graceful testimonial to the Society's management. Although he had served on Royal Commissions and other public bodies, including committees of both Houses of Parliament, he had never found a set of men more honest in purpose and taking greater pains to do their duty and to do justice than the Society's Council.

Mr. Rider was on the war-path again about the library. Ironically he congratulated the Library Committee upon, in the official phrase, "resuming their sittings." They had been sitting for ten years to his knowledge. He suggested that they should call in an expert librarian who could do all the necessary work within a week. But the president thought that no one could slight the great achievement of the Library Committee. "Even so, my lord, there is a touch of incompetence about it," said the unappeased Mr. Rider.

Then came the treasurer's statement—a kiss on the exhibition of £408, but since the Society, apart from the exhibition, had for the first time made a profit, the actual deficiency on the income and expenditure account was only £167. The most touching thing in the treasurer's address was the explanation of the increase under "Refreshments after Meetings." Some time ago the Council passed a self-denying ordinance not to season their deliberations with coffee. Afterwards they repented their denial and coffee was restored to the board.

But it was for Mr. Dennis English that everybody had been waiting, and at this point in a lengthy speech he gave his grounds for his opinion that the General Purposes Committee and the Exhibition Organising Committee, practically identical in personnel and each with a membership of nine, could and did control the Council. He did not doubt that they had done their work to the best of their ability in the interests of the Society, but it could not be denied that they had run the 1911 exhibition on the same lines. ("No!") He begged pardon—he meant that they proposed to run it to the best of their ability in the interests of the society. (Laughter.) He denounced a system which rendered it possible to have direct advertisements of trade firms on the official exhibition prospectus of this royal and learned society, brought forward a rather appalling lot of statistics to prove that the success of the exhibition had vitiated with an Exhibition Organising Committee of small dimensions, and trusted that his protest would be the thin end of the wedge which should ultimately drive commercialism out of the Society.

Lord Redesdale said that during the last five years Mr. English had had a seat upon the Council and had given eleven attendances. When the question of the 1911 exhibition came before the Council Mr. English was present, but silent. It was open to him to have told them with that warning forefinger of his of the disaster that awaited them. But he said not a word. He received his criticisms for that meeting and for the press. Lord Redesdale denied that any member of any viewpoint had been denied the fullest expression on the Council.

Dr. Mees, hitting out vigorously, wished that Mr. English had plotted a curve instead of giving them statistics, which he described as absolutely fallacious. Nevertheless Mr. English's motion that the Members of Council appointed to any one of these committees should not exceed five in number received support from Mr. Rider and others, and fifteen voted for it, but it was negatived by a very large majority.

And so to the *pièce de résistance*—the result of the ballot: President: Lord Redesdale. Vice-presidents: W. B. Ferguson, Chapman Jones. Treasurer: Leslie E. Clibb. Council: A. W. W. Bartlett; F. C. Boyes; Douglas English; A. R. F. Eversheds; T. Y. Freshwater; J. W. Gear; F. T. Holding; C. F. Inston; F. C. Lambert; Purdy Lewis; Ernest Marriage; Martin Duncan; C. E. K. Mees; A. J. Newton; C. H. Oakden; Welborne Piper; Sanger Shepherd; J. A. Sinclair. Good luck to them!

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CLUBNEWS

Club news from around the country

BACUP CAMERA CLUB

The club has recently moved to a new venue. Members now meet up each Wednesday at 7.30pm at St Mary's Parish Centre, Dale Street, Bacup, Rossendale, Lancashire OL13 8AP. For details visit www.bacupcameraclub.org.uk or call 01706 853 791.

Latest Alpha has 'world's fastest AF'

NEW SONY ALPHA BREAKS COVER AT CP+



SONY has unveiled the Alpha 6000, featuring an AF speed of '0.06sec' that is trumpeted as the 'world's fastest' for cameras with an APS-C-sized imaging sensor.

Revealed at the recent CP+ Camera & Photo Imaging Show in Japan, features include 179 phase-detection AF points and 11 frames per second shooting, with a new multipoint algorithm for AF tracking borrowed from the Alpha 7.

Due in April, the Alpha 6000 incorporates a 24.3-million-pixel, APS-C-sized imaging sensor with a 'gapless' design – featuring the same on-chip lens structure as the Alpha 7R, plus lock-on AF.

Key to the new E-mount camera is a new generation RGB colour filter, which, for example, aims to cut 'dark noise' levels by 15% and boost 'saturation signal volume' by the same amount.

In an interview with AP, Sony Japan engineers refused to disclose the nature of 'new material' used for the new colour filter, or how it has been changed.

Meanwhile, the 285g (body only) newcomer carries a 3in, 921,600-dot, LCD screen and a 1.4-million-dot EVF with an 'almost zero lag' of around 30ms.

Features also include a Bionz X processor, ISO of 100-25,600, plus built-in Wi-Fi and NFC wireless connectivity.

The Alpha 6000 is expected to cost £670 with a 16-50mm power zoom. The body-only price is £589. It will be available in black and 'titanium'-coloured.

● For a hands-on first look at the Sony Alpha 6000, see pages 12-13

FUJI HALVES IMAGING BUSINESS LOSSES

STRONG sales of the X-E2 and X100S cameras have helped Fujifilm reduce its imaging division losses by more than 60%.

Fuji's Imaging Solutions business cut its losses to 1.5 billion yen (£8.8m) for the last three months of 2013, from 3.9 billion yen for the same period a year earlier.

In a statement, issued shortly after Fuji announced its X-T1, the firm said: 'Fujifilm is working to expand and strengthen the product line-up in the X series of premium cameras that leverage Fujifilm's exclusive technologies; and XF lens series interchangeable-lens systems, whose market is expected to be growing.'

However, overall imaging revenue fell on the back of falling demand for compact cameras.

Fuji reported a 'substantial' increase in sales of instant cameras, such as the Instax Mini 90, and lens modules for smartphones.

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SNAP SHOTS

● Ricoh plans to launch a 'Pentax film duplicator'. The accessory will produce 'digital duplicates of silver-halide film images, in combination with a digital SLR camera and a dedicated flash unit'. It will be compatible with 35mm and medium-format films. The launch date has yet to be decided.

● Fifty large-format portraits by Lord Lichfield have gone on show in Hampshire. The photos, dating from the 1960s, include famous shots of Princess Diana and Mick Jagger. The exhibition runs at Mottisfont, near Romsey, Hampshire SO51 0LP, until 21 April. Tel: 01794 340 757.

● The roofs of bus shelters served as the unusual venue for an exhibition by fashion photographer Juergen Teller as part of London Fashion Week. Supermodel Kate Moss was among the celebrity subjects featured in the show, which was organised as part of the Year of the Bus and runs until 23 February.

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Optical viewfinder missing in new version

CANON DITCHES VIEWFINDER IN REVAMPED G1 X



CANON has removed the optical viewfinder on the revamped version of its PowerShot G1 X high-end compact, but added a 5x wideangle zoom lens with a f/2 aperture.

Photographers will, however, have the chance to add an optional £199 electronic viewfinder to the £750 PowerShot G1 X Mark II when it launches in May.

The original G1 X – complete with optical viewfinder – cost around £50 less than its successor when it was announced two years ago.

The move came after Canon received negative customer feedback on the optical viewfinder.

David Parry, from Canon UK's Product Intelligence Team, explained that concerns were due to part of the camera's lens being visible through the viewfinder.

This, plus a desire to cut down the size of the new camera, was behind Canon's decision to remove it completely, given that the new version carries a longer lens.

The EVF accessory carries a resolution of 2.3 million dots and can rotate through 90°.

There is also an articulated 3in (1-million-dot) LCD touchscreen.

Carrying the same 14.3-million-pixel, 1.5in imaging sensor (18.7x14mm) as the original G1 X, improvements include the use of two control rings so users can, if they choose, focus using one and zoom with the other, for example. Each one can be customised separately.

Key to the design is an 'ergonomic' grip, made larger for the European market following customer feedback, said Parry.

Versions launched elsewhere in the world will carry a smaller grip.

The f/2-3.9 (nine-blade aperture) lens is designed to deliver the 35mm viewing-angle equivalent of a 24-120mm optic.

Tweaks also include the use of 31 AF points, compared to nine in the G1 X, plus the addition of a manual focus-peaking option.

Canon claims the newcomer can focus 42% faster, and that the time for focusing, capture and processing – the 'shooting lag' – has also been reduced.

There is also a 5cm macro mode, and newly installed Wi-Fi and NFC wireless connectivity – allowing smartphones and tablets to be used to control the camera remotely, for example.



NEW CSC MACRO LENS FROM ZEISS

ZEISS has rolled out a new 50mm f/2.8 Touit lens for CSCs with an APS-C-sized imaging sensor, extending the focal length for this range.

Due out in March, in Sony E and Fuji X mounts, the 50mm lens offers a maximum magnification of 1:1.

It is designed as an ideal portrait lens and delivers the 35mm viewing-angle equivalent of 75mm.

Zeiss says the lens, which has a nine-blade diaphragm, is designed for photographers who already use the Touit 12mm f/2.8 and 32mm f/1.8, which are also available in E and X mounts.

The lens, which contains two low-dispersion elements, is expected to cost around €755 (excluding VAT).

FIDEL CASTRO'S 'HEARING AID' IN DIGITAL STORM

CUBAN leader Fidel Castro's 'hearing aid' was removed from images dispatched by a state-run picture agency, claims Associated Press (AP), which plans to 'eliminate' several manipulated images from its archives.

The agency says it distributed the seven Cuban government 'handout' photos to the world's media after receiving them from the state-run Estudios Revolucion. One shows Castro meeting Ecuadorean president Rafael Correa in Havana on 29 January.

After acquiring the original high-resolution images from the photographer, Castro's son Alex, the AP editors spotted 'a thin wire' snaking into Fidel Castro's ear that was missing from the altered photos.

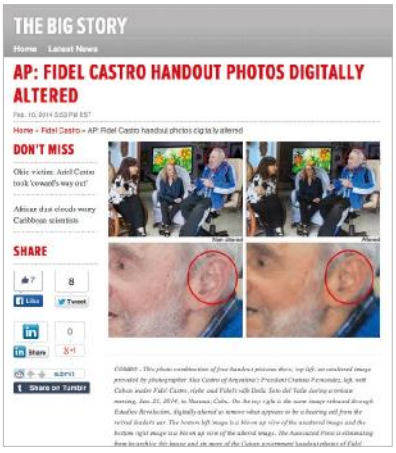
Alex Castro said he had not been aware that the images of his 87-year-old father had been altered before distribution.

AP also plans to ditch six other images from the database after some of these also bore evidence of tampering.

'Removing elements from a photograph is entirely unacceptable and is in clear violation of AP's standards,' said AP's director of photography Santiago Lyon.

AP's rules state that photos must depict reality and 'cannot be manipulated to add or subtract elements that alter that reality'.

Last month, AP 'severed ties' with photographer Narciso Contreras who digitally removed a fellow journalist's video camera from an image of the Syrian war that he sent to the agency (see *News*, AP 15 February).



How the agency reported the alleged digital manipulation on its website

Fugitive looks 'undeniably shifty'

BUTCH CASSIDY PIC SET TO RAISE THOUSANDS

AN ORIGINAL 1894 prison photograph of famed fugitive Butch Cassidy is set to raise up to $30,000 at a New York auction.

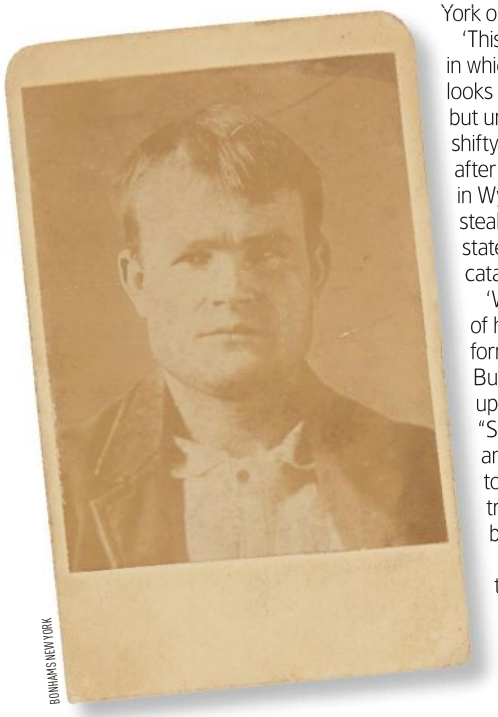
The 'Wanted' image was issued by the Pinkerton National Detective Agency, which had pursued the legendary American train and bank robber, eventually forcing him to flee to South America with his fellow outlaw who was known as the Sundance Kid.

The 'extremely rare' mugshot of Cassidy, whose real name was Robert Leroy Parker, is expected to fetch $20,000–$30,000 at Bonhams in New York on 7 April.

'This photograph, in which Cassidy looks handsome but undeniably shifty, was taken after his first arrest, in Wyoming for stealing horses,' states the auction catalogue.

'Within months of his release, he formed the Wild Bunch, joining up with the "Sundance Kid", and went on to rob multiple trains and banks.'

Many believe that Butch Cassidy faked his own death in 1908.



BONHAMS NEW YORK

ENTER AP'S WEBSITE CONTEST

ENTRIES to AP's successful online photo competition should now be submitted to the AP Gallery, rather than the forum as before. However, the competition can still be discussed on the AP forum page.

The upcoming themes are: March: In the Dirt (viewing the world from ground level); April: Look At Me (show us an image that says something about you).

Prizes are set to include a Manfrotto Active Backpack I bag, which is designed to hold a DSLR camera with two standard lenses and a 15in laptop.

A full list of rules and monthly themes can be found at www.amateurphotographer.co.uk/gallerycomp.



© MARTA MARQUES

This image by Marta Marques won the Facebook Photo of the Month competition run by AP. Marta receives an Olloclip iPhone lens as her prize

SNAP SHOTS

● Ricoh has unveiled two new 'waterproof' compact cameras. Top of the range is the 16-million-pixel WG-4, which is built to withstand a water depth of 14m. Features include an f/2 lens built to deliver the 35mm viewing-angle equivalent of a 25-100mm zoom. Due on sale in mid-March, the WG-4 will cost £279.99, while a GPS version, the WG-4 GPS, will be priced at £329.99. Also new is the 14-million-pixel WG-20, which is designed for casual outdoor shooting and sports a 5x zoom lens with a 28mm wideangle view. It is due out at the end of February, priced £199.99.

● The 14th Worldwide Pinhole Photography Day is due to be held on 27 April. Photographers are invited to submit their pinhole images for display on the Pinhole Photography Day website. 'Remember, this is not a photo contest,' say organisers. 'There are no good or bad pictures. Every pinhole photograph is unique. Choose one image you like and want to share with others.' For details, visit www.pinholeday.org.

In next week's AP

On sale Tuesday 4 March



ON TEST

NIKON D3300

We subject Nikon's entry-level, DX-format 24.2MP DSLR with built-in Wi-Fi and GPS to a rigorous test

PREVIEW

CANON EOS 1200D

AP gets hands-on with Canon's sub-£500 APS-C-format, entry-level DSLR





© CHARLIE WAITE

LPOTY

GOING STATESIDE

As **Landscape Photographer of the Year** launches in the USA, **Charlie Waite** goes in search of the country's vast vistas

ON TEST

SIX OF THE BEST LIGHTMETERS

The best exposure meters now available



TECHNIQUE

MASTERCLASS

Six readers visit **Newmarket** for a masterclass with sports photographer **Mark Pain**



© MARK PAIN

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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AP hands-on

Panasonic Lumix DMC-GH4

While its ability to shoot 4K video will make most of the headlines, the **Panasonic Lumix DMC-GH4** has a lot to offer enthusiast photographers. **Richard Sibley** previews the new 16.05-million-pixel micro four thirds camera



Mr Uematsu of Panasonic with the new GH4

WITH A Panasonic G-system camera that had a 4K designation tucked safely away behind glass at the Consumer Electronics Show in the USA earlier this year, the launch of the Lumix DMC-GH4 perhaps comes as no surprise. The ability to shoot 4K video footage is the camera's key feature, which is impressive given its size. However, this doesn't mean that the small micro four thirds compact system camera is only for videographers, and Panasonic was keen to tell us more about the GH4's still-imaging capabilities.

KEY FEATURES

Although the GH4 has the same 16.05-million-pixel resolution as its predecessor, the Lumix DMC-GH3, it houses a brand-new sensor. According to Panasonic's technical representatives, new semi-conductor production technology introduced since the GH3's launch has helped to improve imaging sensors, resulting in less image noise and a wider dynamic range. With many APS-C sensors now offering resolutions in excess of 20 million pixels, the resolution of the GH4 seems to be a little low. However, in practice, the improvements made to the sensor to increase dynamic range and reduce noise should help to compensate for the slightly lower resolution. It is also worth remembering that 16.05 million pixels is still more than enough resolution to produce a good A3-sized print.

Also helping to improve image quality, and required to handle the processing of 4K video footage, is a new quad-core processor that forms part of the Venus Engine image-processing system. This new system enables a 1EV increase in sensitivity from ISO 12,800 in the GH3 to ISO 25,600 in the GH4.

The faster processing engine also helps to improve the speed of the camera, enabling it to capture bursts at 12fps, or 7.5fps with continuous focusing. Speaking of AF, the GH4 has a new system, named DFD (Depth from Defocus). The GH4 firmware contains a built-in database of all existing Panasonic lenses, and the camera will be able to estimate how out of focus the lens is and thus focus it accordingly. Contrast detection then fine-tunes the precise focus. All this happens at a maximum speed of just 0.07secs – at least, that is what Panasonic is hoping when the GH4 receives its final firmware.

The autofocus has also received an upgrade in the number of focus areas, with the GH4 now having a 49-area system compared to 23 areas on the GH3. Again, this should enable more precise focusing across the frame, benefiting those shooting both photos and video.

AT A GLANCE

- 16.05-million-pixel Live MOS sensor
- 4K (4096x2160-pixel) video recording
- ISO 100-25,600 (extended)
- 12fps shooting rate
- RRP to be confirmed

'The GH4 firmware contains a built-in database of all existing Panasonic lenses'

BUILD AND HANDLING

The magnesium-alloy body of the GH4 is almost identical to that of the GH3. It feels very comfortable to hold, and I'd go so far as to say that, for my hands at least, the grip is as close to perfect as it could possibly be.

For more demanding users, the body of the GH4 is weather and dust-resistant, and the shutter life has now been tested to 200,000 actuations, which is about the same as you would expect from a professional DSLR. Battery life is rated at 500 shots.

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VIDEO

The Panasonic GH series has proved extremely popular with both amateur and professional videographers, and with the GH4's ability to shoot 4K video footage this popularity looks set to continue. High-definition 4K video is captured at a resolution of 4096x2160 pixels at a variety of frame rates, up to 96fps.

The video capabilities are too much to go into fully in this preview, but the key points are all to do with the quality of the footage that can be captured. Not only is it of a 4K resolution, but video can have a bit-rate of either 100Mbps or 200Mbps, which is far in excess of the 73Mbps maximum bit rate of the GH3. This level of quality is actually in excess of what most television companies are setting as the standard for 4K video capture, so we could see footage from the GH4 used by broadcasters.

For professional users, there is also an optional Interface Unit for the GH4. Think of it as being like a giant grip that attaches to the bottom of the camera. Attaching this unit provides the GH4 with 2x XLR microphone sockets, as well as providing phantom power for microphones, microphone-level control and sound-level monitors. It also adds four SDI terminals, Micro HDMI output, a colour-bar signal and an audio-reference signal, as well as external time control so that a number of cameras can be linked together and their time codes synchronised.

It really is an extremely comprehensive video-recording camera kit, and I can see many photojournalists opting to use the camera to combine both still images and video capture in a single, small, lightweight camera. This is, of course, made possible by the four thirds sensor used in the GH4, which allows both the camera and, importantly, the lenses to be smaller and thus more travel-friendly.

Above left: A more conventional battery grip is available, as well as the optional Interface Unit (below left)

The body of the GH4 (above and below) is almost identical to that of the GH3





NEW SD CARDS

The quality of the 4K footage requires extremely fast recording to ensure that dropped frames don't become an issue. As such, the GH4 is to be the first camera that will uses the new UHS-I Class 3 SD card format. These SD cards are capable of saving data at a rate of 30MB/s, which is around 240Mbps, and therefore capable of capturing footage produced by the GH4.

INITIAL THOUGHTS

At first glance, there doesn't appear to be too much that is new in the Panasonic Lumix DMC-GH4 for the enthusiast photographer. However, the camera has a number of refinements over its predecessor, notably the faster shooting rates and improved AF. Whether these changes will be enough to warrant an upgrade for those who currently use the GH3 will depend on what the image quality is like on the final version of the camera.

We will have to wait until we test a full-production model of the camera to see exactly how much the new semi-conductor production has improved the image sensor, and the images that it produces, although the sample images we were shown did look impressive. Panasonic is still working on the final firmware, which will be loaded onto the camera for its launch.

Price and availability of the Panasonic Lumix DMC-GH4 have yet to be confirmed. **AP**



AP hands-on

Sony Alpha 6000

Aiming for DSLR-like speed, handling and quality, the ambitious **Alpha 6000** utilises top-secret new materials, carries the new Bionz X image processor and features a 24.3-million-pixel sensor. **Jon Devo** shares his first thoughts

REPLACING the NEX-6 and NEX-7, the Sony Alpha 6000 borrows some of the best technology from Sony's latest models and squeezes them into a compact body, which will no doubt attract a lot of attention from discerning hobbyists and advanced enthusiasts looking for a highly portable solution that packs a premium punch.

Physically, there are very few differences between the Alpha 6000 and the NEX-7, which will be a good thing for the many loyal users of the NEX brand. One of the factors that makes the Alpha 6000 stand out among the mirrorless camera class is its shape – it instantly looks like a high-end piece of kit.

Despite sharing many similarities with its predecessors, the Alpha 6000 is unmistakably modern and will likely pique the interest of many enthusiasts and pros.



AT A GLANCE

- 24.3-million-pixel, APS-C-sized Exmor APS HD CMOS sensor
- 179-point phase-detection hybrid AF system
- 1.44-million-dot OLED Tru-Finder EVF screen
- 11fps burst-mode shooting
- Two control dials
- NFC/Wi-Fi link to smart device for sharing/remote control
- RRP £589 body only or £670 with 16-50mm lens

'The Alpha 6000 is unmistakably modern, and will pique the interest of many enthusiasts'

KEY FEATURES

The Alpha 6000 utilises the same 24.3-million-pixel APS-C-sized Exmor APS HD CMOS gapless sensor used in Sony's Alpha 7 and 77 cameras. However, operation and focusing are noticeably snappier following the development of a new focusing algorithm and the inclusion of a Bionz X processor, which is three times more powerful than that used in the Alpha 99.

Engineers from Sony also revealed to AP that they have begun using a new undisclosed material in their colour filter array, which they say has increased the signal response by 20%. The accuracy of the Alpha 6000's colour reproduction appears to have been improved as a result.

Sony has achieved an autofocus speed of 0.06sec by the CIPA standard, which is faster than the much-celebrated Fujifilm X100S. In the limited time I had with the Alpha 6000 pre-production model, the AF did appear to work well, with the selection of the correct subjects seemingly instantaneous. I look forward to seeing how well focusing performs in low light, but the inclusion of a built-in flash with AF-beam assist and a multifunctional hotshoe will provide additional low-light options.

The Alpha 6000 is capable of shooting 11fps of simultaneous raw+JPEG files for 21 frames, or 49fps of Fine JPEGs before it begins buffering – and even then I was still able to continue shooting at a much reduced rate of 1-2fps. This fast burst shooting and performance of the Alpha 6000 will certainly appeal to anyone planning on shooting action and sports.

During the hands-on preview, we were shown various image and video comparisons between the Alpha 6000 and other, similar mid-level CSCs and DSLRs. The results were impressive. Looking at 100% crops of a garden scene containing a mix of stone and plant detail, the Alpha 6000 – utilising diffraction reduction technology – managed to resolve sharper edge detail and reduced haloing compared to the 24.2-million-pixel Nikon D5300, particularly at f/11. Colour and contrast also appeared slightly more accurate on the images printed from the camera.

VIEWFINDER AND DISPLAY

Contrary to the fears of readers commenting on rumour sites, the Alpha 6000 does indeed have an EVF, positioned to the left on the back of the camera. The 1.44-million-dot-resolution OLED Tru-Finder EVF provides 100% frame coverage,

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and it works very well in practice. Although it's not quite as clear as an optical unit, the additional shooting information it displays is very clear indeed, reducing the need to take the camera away from your face while shooting. The EVF protrudes slightly from the back of the camera, and the buffering around it is rubberised for extra comfort.

The Alpha 6000 also has a 3in, 921,000-dot tiltable LCD screen, which is bright enough to be used in daylight and even fares well in direct sunlight thanks to an anti-reflective coating.



OTHER FEATURES

Collaborating with its camcorder division, Sony has delivered HD video recording on the Alpha 6000 that performs as well as any I've seen on a camera in this class. This is thanks to the inclusion of a highly effective SteadyShot feature and continuous hybrid AF during movie mode, as well as combined contrast and phase-detection AF that is capable of recognising and focusing on subjects in motion. The 179-point hybrid AF can cover 90% of the field of view and also uses defocus mapping to calculate the distance of each element in the frame.

Capable of sensitivities ranging from ISO 100-25,600 (the latter in multi-shot mode only), the images I saw show promising low-light potential well beyond ISO 800. The camera's area-specific noise reduction appears to work well to preserve highlight detail – something demonstrated best in a night-time video of a waterfront scene. While the buildings were clear in images from the competitor cameras, their noise-reduction systems had all but completely lost the ripples of light on the water, yet these remained clear in the Alpha 6000 example. However, on darker surfaces the noise reduction smooths the details a little too heavily as very little luminance noise is visible. The resulting effect is slightly unrealistic dark surfaces that lack texture.

BUILD AND HANDLING

At only 120x66.9x45.1mm, the Alpha 6000 is only slightly larger than the pocket-sized, though highly capable, Panasonic Lumix DMC-TZ60 – but it's a different class of camera. Dual dial and wheel control, plus six customisable buttons make it possible to tailor your shooting experience to your needs, which will appeal particularly to the advanced enthusiast photographer.

When you pick it up, the 285g Alpha 6000 is a good weight for its size, and feels sturdy with the 16-50mm kit lens mounted. Made from a mix of brushed metal and tough polycarbonate plastic, it's a camera designed for the photographer who appreciates modern looks and quality build. Additionally, the new user interface is straightforward, user-friendly and slick.

The Alpha 6000 has a tilting screen and well-positioned buttons. Aperture and shutter-speed settings can be adjusted using the dial and wheel

Below: The updated interface simplifies the user experience and makes it easy to access the features and settings

INITIAL THOUGHTS

The new Bionz X processor is helping Sony's latest range of cameras squeeze some excellent performance from technologies that have already proven solid and popular in its NEX range. As a result, the familiar-looking Alpha 6000 feels like a souped-up NEX-6 with improved handling. But with the addition of extra processing power and impressive video features, many people will find themselves considering this new camera, and NEX owners have a good reason to consider upgrading.

The Sony Alpha 6000 will be available from April, price £670 with 16-50mm power zoom lens. **AP**





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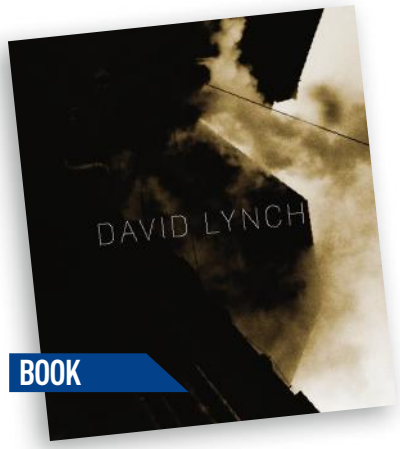
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AP Review

The latest photography books, exhibitions and websites. By **Jon Stapley**



BOOK

David Lynch: The Factory Photographs

By Petra Giloy-Hirtz
Prestel, £40, hardback, 220 pages, ISBN 978-3-791-35333-3



© DAVID LYNCH

DAVID Lynch is one of cinema's true auteurs, a director with a singular vision that is immediately identifiable to those familiar with his output. Not content with using celluloid (and digital video) to realise his vision, Lynch has also turned his hand to animation, painting and photography. It's the photography that's the focus of this beautifully produced volume, and it will come as no surprise that his numerous images of factories and industrial landscapes are a dark and brooding affair.

Shot in locations including Germany, Poland, the USA and England, Lynch's monochromatic industrial cathedrals seem to beg for a narrative to unfold within their walls. His images seem to have been drawn in charcoal, and they have an abstract quality and an uneasiness that prevails throughout. More than anything, the images speak of a bygone era of industry. The darkness of the images could almost be seen as a visual metaphor for a way of life that is slowly receding into memory. An exhibition of Lynch's images, curated by Petra Giloy-Hirtz, can also be seen at the Photographer's Gallery in London, until 30 March.

Oliver Atwell

Amateur Photographer ★★★★★

EXHIBITION



© ALLAN FORSYTH

Allan Forsyth: Vivid Light

Until 28 March. At Gallery Elena Shchukina, 10 Lees Place, Mayfair, London W1K 6LL. Tel: 0207 499 6019. Website: www.galleryelenashchukina.com. Open Mon-Fri 9.30am-5.30pm. Admission free

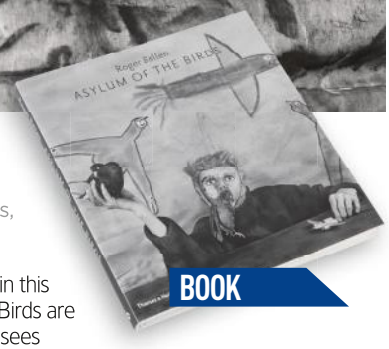
ALTHOUGH Allan Forsyth's images use common photographic subjects like plants and animals, his style and techniques turn them into something hitherto unseen, at times almost alien. Forsyth uses a huge range of techniques, mixing film and digital exposures, CGI and photograms. The effect is one of constant shift and change: some sepia-toned shots recall the early 20th century plant imagery of Karl Blossfeldt, while others have a vivid primary colour scheme that almost evokes pop art. Other images – arguably the most successful – have a romantic, painterly air, with saturated colours against a deep black background. It's simple but undeniably effective.

In keeping with the raison d'être of the Gallery Elena Shchukina, the photographs are placed among a deliberately curated living space with objects and furniture, rather than in a sparse gallery space. Look out for a feature on Allan Forsyth in AP 22 March.



© ALLAN FORSYTH


© ROGER BALLEN



BOOK

Asylum of the Birds

By Roger Ballen
Thames & Hudson, £32, hardback, 144 pages,
ISBN 978-0-500-54429-7

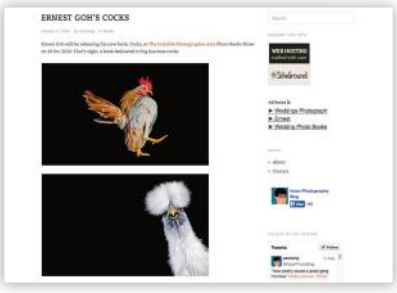
THE TERM 'surreal' takes on a new meaning in this latest work by international oddity Roger Ballen. Birds are one of the few constants in this collection, which sees toothless, disembodied heads placed alongside crude dioramas, childlike drawings and various animals. Ballen's approach – shooting all in one room in a secret Johannesburg suburban house – is evocative of minimalist theatre, using a limited space to tell stories that operate mostly within the viewer's imagination. The layers of graffiti, drawings, animals both dead and alive, all of it creates a sense of ordered chaos. At first the images seem dense, incomprehensible, but automatically your brain sets to work picking them apart. What you find isn't always pleasant, and sometimes strays into utterly ridiculous, but it is compelling.

Amateur Photographer ★★★☆☆

WEBSITE

Asian Photography Blog
www.chngyaohong.com/blog

IN PHOTOGRAPHY, just as in any art form, it's easy to get isolated in one's own cultural spheres. If you have any interest in the contemporary scene, it's always a good idea to stretch your horizons. Asian Photography Blog puts a lot of legwork into the mammoth task of keeping up with the latest goings-on in Asian photography.



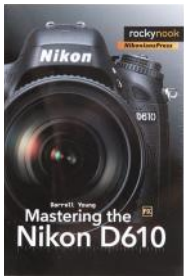
Posts have been a little sparse in recent months, but there are plenty of intriguing and diverse projects on show. Japanese photography is the predominant focus, but artists from Malaysia, Singapore, Korea and elsewhere get a look in too. The blog often discusses and contextualises the work as well as just showing it off, so it's an excellent stopping point if you want to acquaint yourself with photography beyond our shores.

Amateur Photographer ★★★★☆

CONDENSED READING

A round-up of the latest photography books on the market

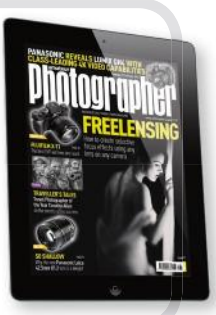






● **HARRIS TWEED** by Lara Platman, £14.99 In the era of mass production, craftsmanship can feel like something of a relic. It's a bit of a surprise to see the islanders of the Outer Hebrides still hard at work weaving the material that will become Harris Tweed. Lara Platman spent a year, camera in hand, following the trail of this unique clothing, from its beginnings as sheep's wool to the tailors at Savile Row. It embodies the unique pleasure of watching someone truly skilled working at his or her craft.

● **MASTERING THE NIKON D610** by Darrell Young, £30.99 There were plenty of reasons to be cynical about the Nikon D610; many speculated that it was a rush job designed to cover up some of the bad press regarding oil and dust issues in the D600. Yet, the D610 is still a pretty good camera in its own right (receiving a healthy 84% from AP). If you're thinking of picking one up, Darrell Young's beefy guide won't steer you wrong and should help you get the most out of the camera's many functions. ● **THE DESIGN AGLOW POSING GUIDE FOR WEDDING PHOTOGRAPHY** by Lena Hyde, £16.99 A formal portrait can be one of the toughest parts of shooting a wedding. A lot of importance is placed on getting those beautiful shots of the happy couple, yet the photographer is often faced with tough deadlines and tougher clients. Lena Hyde's 100-idea guide is a good way to make sure you hit the ground running, with a host of creative suggestions for thinking outside the box. It's an especially good way for first-time wedding photographers to control some of those nerves.

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Letters

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LETTER OF THE WEEK



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THE LOVE OF TAKING PHOTOS

Reading Chris Mitchell's letter in AP 8 February, I was sad to see the old 'arts vs sciences' chestnut being roasted again! Chris's letter amused me, but the line, 'Historians despise trade, science, art and technology, as do most of the "arts" world,' made me sit up. Wow, that's a broad brush stroke!

With a load of "arts" exams – maths and biology O-level were where the science stopped, and my grade C in maths was the hardest thing I've ever worked for – I love the science and technology in history. How could I understand how people thought and behaved without setting it in the context of the inventions of the time?

As a history graduate who is also a keen photographer, I find myself in the camp of starting by understanding Bob Newman's articles and then losing the plot. But that doesn't mean they are not great articles, just that I can't follow them. Nor does it mean that I don't enjoy photography, even if I have never fully grasped the science.

My enjoyment of photography comes from knowing enough science and focusing on the love of taking photos. So, I'm going to carry on fiddling with the settings and enjoying taking the photos and looking at the results. I wish I could understand more science, but there's a limit to what sticks. And the only old chestnuts I want to think about are the ones sizzling and smoking on the fire on a cold winter's night – now that would make a photo!

Mark Preston, Devon

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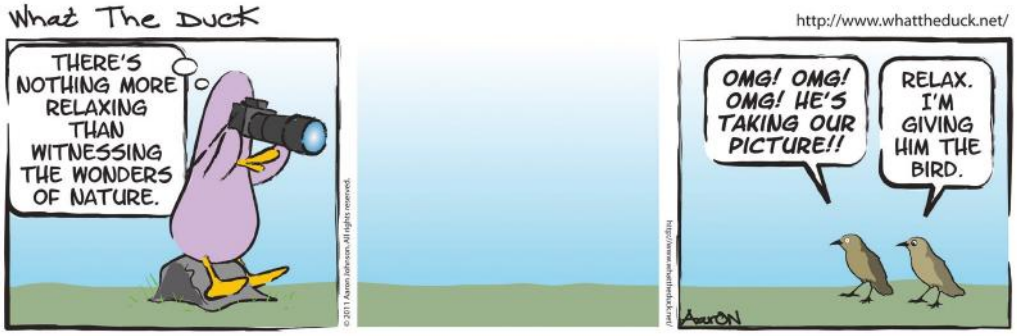
CAMERA COMES A CROPPER

A few years ago, I got into the bonkers craze of 'camera tossing'. I'd set my battered old 35mm compact on self-timer and throw it into the air to take a shot. I'd then catch it – or not, as happened on several occasions.

Being a film camera, I'd then dash off to have the results processed. They were invariably dire but, hey, conventional photography can be a bit boring. My camera, a Ricoh 500G, ultimately paid the price for my folly. It hit the ground with a wallop, after which it was dead to the world.

When a friend recently told me her partner enjoyed 'camera tossing', I immediately sympathised. Just like me, he was one for a bit of unconventional photography. Sadly, it all went pear-shaped when he attempted a spot of tossing during a boozy bank holiday. My friend and the rest of their crowd watched in horror as he flipped his digital compact into the air, then failed – spectacularly – to catch it on the return trip. It bounced off a nearby steel rail and plopped into the River Tyne. Sadly, it wasn't a battered old film job like mine, but a Panasonic Lumix DMC-LX7. I feel his pain. Be warned!

Tracey Irving, Tyne and Wear



ALL IS NOT WHAT IT SEEMS

Sean Dempsey was curt in dismissing post-production as an evil (*Letters*, AP 15 February). The assumption that a camera tells the truth and anything done to an image is somehow wrong, presupposes that what the camera saw in a fraction of a second is what actually happened. The shutter takes time to travel across the image, so different parts of the shot happened before or after the other. So now we must ask: Is the exposure correct? The metering? The colour balance?

Nothing the camera does is true. The degree of sharpness and the depth of field are controlled by the aperture and the sensor size. In the days of film, one could create a positive that was soft, place it over a negative and cancel out the soft part of an image – which is where we get the term 'Unsharp Mask'. I suspect, Sean, that you will not be convinced, and like many innocents will want to believe your eyes.

Andrew Houghton, Cardiff

DIY DRONE

I read with amusement that the company DJI refused to comment on whether its new S1000 Octocopter drone – designed to carry a Canon EOS 5D – has the paparazzi among its customers (*CES Round-up*, AP 8 February). What's the betting it does! Just imagine, celebrities, already flustered by the paps, being tormented by drones whirling about trying to take their pictures. It will give the paps a frightening new edge!

It reminded me of the time a friend constructed a large kite into which he installed a 35mm Yashica compact. He also made a remote release to trip the shutter. As you can guess, the results were rather unpredictable. Composition was a non-starter: the movement of the kite and the camera's wideangle lens (always set to infinity) resulted in around 100 duff images to every halfway decent one.

One day we attended a school soccer match in which both of our sons were playing. As I yelled encouragement to the players, my mate was coaxing his kite into position hoping for some bird's-eye pictures of the game. Sadly,the camera tumbled from its cradle and landed onto a concrete path before even one shot was taken.

Thus ended my pal's ambitious – if rather Heath Robinson – aerial photography.

Dave Swann, Tyne and Wear

DEMISE OF THE DSLR?

I was disappointed to find out that the EOS M2 will not be released in the UK. Although this camera is not a major upgrade on the original EOS M, I think it is very short-sighted

of Canon not to release it in this country.

The DSLR is nearing the end of its life. We no longer need a mirror, pentaprism or space for a mechanical film drive. Mirrorless cameras with an electronic viewfinder are the future. The EOS M2 is not perfect, but it so easily could be with the addition of a better sensor, faster autofocus and an electronic viewfinder. I have no idea why Canon, the first to use CMOS-based sensors, has fallen so far behind other manufacturers – it has been using the same 18-million-pixel sensor with few alterations for nearly five years, while rivals have pushed ahead, especially with dealing with noise at high ISOs.

If Canon's decision not to release the EOS M2 in Europe and the US means that it isn't committed to the EF-M mount, then I will seriously consider selling all my Canon gear and looking at another system.

It seems that both Canon and Nikon are burying their heads in the sand, in the rather forlorn hope of protecting their DSLR sales. I fear that this approach will result in the same fate as befell the manufacturers of office duplicators, who failed to realise the impact of photocopiers. Canon needs to reassert itself as a company that innovates. With its resources, it should be selling the best and most advanced mirrorless cameras on the market, rather than lagging behind. The same applies to Nikon.

Steve Berry, via email

You're on dangerous ground predicting the demise of the DSLR, Steve. I can almost hear the furious tapping of keyboards in response! In fact, sales of CSCs are currently declining while DSLRs are not, which has led some to suggest that CSCs are a flash in the pan. I believe there's room in the market for both for the foreseeable future, and there are some fantastic examples of each type. I suspect that the reason the M2 has not been released outside of Asia is due to disappointing sales of the first one. We don't need a minor update of the M, we need something altogether more suited to the needs of the enthusiast – *Nigel Atherton, Group Editor*

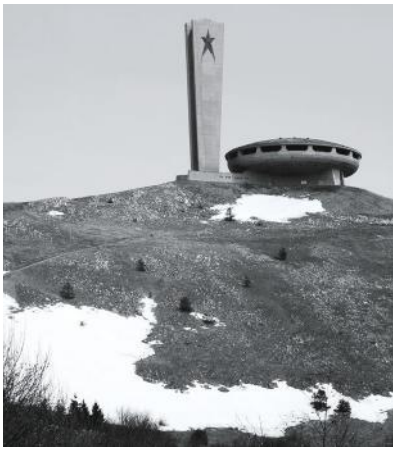
A DEVELOPING ART FORM

Since I retired a few years ago, I have rediscovered the pleasure of photography.

The recent correspondence about layers and sharpening ('Do you, don't you?'; 'Should you, shouldn't you?') prompts me to suggest that photography has developed into a variety of different art forms. Unadulterated film, adulterated film, unadulterated digital and Photoshopped digital are all parts of a spectrum of art where the artist starts with a lens rather than a brush. None should lay claim to be superior to another – they are all equally important expressions of the artist.

Huw Wynne-Griffith, London W8

I quite agree, Huw. Of course, to be pedantic there's no such as thing as unadulterated digital – all images need post-processing. You can either let the camera make the adjustments (JPEG) or do them yourself (raw) – *Nigel Atherton, Group Editor*





BOTH PICTURES © DR ANDY MANTELL

BULGARIAN MONUMENT

I was interested in Tim Allen's lovely photo of Buzludzha Monument in Bulgaria (AP 22 February). I have a house near there and visited with my wife and a couple of former Marines recently.

In the late part of the 20th century, who would have thought the Bulgarian Communist Party would create a building to make HG Wells proud. Part space-ship, part Bond villain's lair, the 70-metre tall Buzludzha Monument crowns the Balkan mountains. The sign outside declaring risk of death, in a country not renowned for its health and safety concerns, has to be taken seriously. Neglected and pillaged, its interior is a post-apocalyptic warning of the frailty of man's dreams.

Despite an outside temperature of 22°C, the interior barely reached zero. Slick with treacherous ice, every surface was crowned with frosted snow that was starting to thaw. As one of the guys observed, it was the first time he had been at risk from an indoor avalanche! The building was secured shortly after our visit and there is talk of it being renovated – best to leave your trip until then.

Dr Andy Mantell, West Sussex

It amazes me that this fascinating building hasn't yet made an appearance in a Bond film – *Nigel Atherton, Group Editor*

BACK CHAT

AP reader Eain Scott explains how to recreate the authentic pre-digital printing experience

THERE has been an outbreak of nostalgia recently for the developing and printing processes we used before digital cameras and computers. For those readers who feel they have missed a magical experience, I offer this step-by-step guide to recreating the Genuine Fifties Printing Experience.

1 Let's assume that you have developed the film (that is, loaded it into developing tank in darkness, probably in the cupboard under the stairs, developed, fixed, washed and dried it).
2 Choose a moonless night. This is *not* superstition; it is to ensure that any light leaking in around the cardboard taped to the bathroom window will only come from streetlights.
3 Cut a large piece of chipboard to fit it over your bath. This should be large enough to hold your developing, fixing, stop bath and washing dishes.
4 Remove the bulb from the bathroom. Devise a means of supplying a safety light and enlarger from this power source. Note: 'safety' in this context does not mean 'free of risk of death by electrocution'. Consult an electrician given the presence of liquids and dangerous earthing points in your bathroom.
5 Advise your family as to the unavailability of the toilet for the next three hours.
6 Locate your enlarger in the loft and place it securely on the lowered seat of the loo.
7 Switch off the bathroom heater (remember, we are recreating the Genuine Fifties Printing Experience). Put an old cardigan over your Fair Isle pullover and wear your warmest corduroy trousers. Fill a hot-water bottle with warm water. You will keep your liquids within 5° of their recommended temperature by juggling your dishes over this heat source.
8 Remove the hall light bulb. Pack rolled newspaper round the ill-fitting bathroom door to exclude all light. *Lock door!*
9 Kneel in front of the toilet and inset the negative into the holder, switch on the enlarger, then compose and focus on the baseboard. Reach under the toilet and tighten the screws that are supposed to prevent the seat wobbling.
10 Ignore the banging on the bathroom door and slide out a sheet of printing paper. Do not forget to appreciate its tactile quality and its subtle evocative scent.
11 Place the paper on the baseboard. Desperate rattling on the bathroom door is now threatening its light-excluding modifications. Politely propose the back garden as an alternative destination. Angry cursing suggests the lack of enthusiasm for this idea, and a loud crash indicates how difficult it can be to navigate a blacked-out hallway.
12 Switch on the enlarger and count off the seconds for the first exposure. Slip the paper into the developer. This is the golden moment that makes it all worthwhile, as the silver salts darken into metallic silver and your timeless archival-quality image materialises.

Next month: How to carve your own studio camera from driftwood using only flint tools

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PHOTO INSIGHT



JAMIE HALL
Self-taught Jamie Hall is a passionate wildlife photographer. Last year, he won the Urban Wildlife category in the British Wildlife Photography Awards with this image of fallow deer on a housing estate, along with one other commended image in the same category. Jamie offers photography workshops, one-to-one tuition and hide-hire experiences, most popularly his diving kingfisher hide. What time is left outside of photography is spent with his (patient) girlfriend and their two dogs.

To see more of Jamie's images, visit **www.jamiehallphotography.co.uk**

What's harder than photographing urban deer at night? Doing it while working as a decorator 100 miles away. Jamie Hall tells the story behind his award-winning image

IT ALL started when I contacted the TV crew who were filming *Foxes Live* for Channel 4. I was living in Norwich, Norfolk, at the time, and they'd sent one of their cameramen out there to have a look at the fox dens, which I knew a fair bit about since I'd been photographing them. As I was showing the cameraman around, we got chatting and he asked me if I'd ever photographed urban fallow deer. My ears suddenly pricked up. He offered to show me where they were, so I followed him to London and things started moving.

However, there was a problem. I was employed at the time as a painter and decorator. My job for the next three weeks was working in Leicester, where I was also staying. But, the next day while I was stripping wallpaper in someone's house in Leicester, I found myself thinking, 'Right. I can do this. It's going to work. Let's try it!'

The next night I drove to London and put my first basic plan into practice. Before long, I found that every other night I was off down the M1 to get shots of deer. It's not, to be honest, something that I would want to repeat as it was so draining. Sometimes I'd come back with one image, while on other nights I'd have none. The following night I could have five or six. There was no way of telling what I would get.



© JAMIE HALL

The deer aren't hard to track down. They wait until the traffic has disappeared and there's nobody on the street, and then they come out of the marsh and the woodland, picking their way through parkland looking for places to graze. What they are, though, is hard to photograph. The foxes that I'd shot previously were used to humans, so you could approach them and some might get quite close to you. The deer are the complete opposite. If you catch their attention they'll stop whatever they're doing, look at you for a moment and head off back to the marshes. Then you're back to square one, with a night of driving around a North London housing estate ahead of you.

A lot of my images, including this one, were caught in that moment when the deer had just noticed me. Deer are quite inquisitive animals. The moment they see something, they tend to stand bolt still and stare. Often the rest of the herd will move off and one will remain staring at whatever caught its attention – if you look to the left of the frame of this image, you can see two deer drifting out of the picture. You've generally got 1–3secs to get the shot before the last deer disappears.

This is a 1sec exposure, hence why the moving deer are blurred. I've had to ramp up the ISO on my Canon EOS-1Ds Mark II as high as it will go, and I'm shooting at f/2.8. I have got the camera on a tripod,

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'A lot of my images, including this one, were caught in the moment when the deer had just noticed me. Deer are inquisitive animals'

and am using mirror lock-up and a cable release. I've got to manually focus on the deer – there's no way my camera's AF would have coped in that kind of light – using a tiny viewfinder in the dead of night. Now, picture balancing all that, also try to imagine doing it in the 3secs maximum you've got before the deer stops standing still. It was, to be honest, a nightmare. So often the split-second it would take me to confirm that I had the deer in focus would be just enough time for it to start moving again. At that point, I would just have to saddle up and repeat the process, knowing it might be two or three hours before I caught up with the deer again. As I said, it was a nightmare!

Thankfully, it was all worth it. This image won in the Urban Wildlife category at the 2013 British Wildlife Awards. When I got the call telling me the news, I was lying in a field trying to photograph hares. I yelped out something unrepeatable and the hares, regrettably, legged it. However, it was gratifying to win. A lot of effort went into this project, and more than anything it was nice to see that appreciated.

If you would like to try photographing urban fallow deer for yourself, I have two tips. First, look at the light and what's available, take note of the street lights and be constantly aware of them when making your compositions. Every street you turn onto will be lit slightly differently and, when you're manually controlling everything, you need to constantly be working out for yourself how much light you've got to work with. The second tip? Take lots of energy drinks. Trust me, you'll need them. AP

Jamie Hall was talking to Jon Stapley

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– *Photography Monthly* magazine, February 2014

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MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 5 Book*, *Adobe Photoshop CC for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening discusses how to give a daylight image the look of the night



THERE is a film by the French film director François Truffaut called *La Nuit Américaine* (the English version is titled *Night for Day*). It's a movie based around the use of a special photographic filter designed to make daylight footage resemble a moonlit night scene.

When creating an effect such as this in Photoshop, it's important to consider what exactly it is that will make a daytime scene look like it has been shot at night. There is more to this than simply dimming down the exposure. First, you have to take into account the way human vision is compromised in low-light conditions. Our eyes are less able to gauge colours and we therefore perceive everything as being more monochrome. We tend to think of moonlight as being blue in colour, but the colour temperature of moonlight is actually around 4,125K, which although slightly cooler than a tungsten halogen light, is still warmer than normal daylight. The reason why we perceive moonlight to be blue is because of Purkinje's phenomenon, which describes how, in low-level lighting conditions, red/yellow colours appear less luminous and green/blue colours appear to become brighter. It is these shifts in our human visual response, combined with the dimmer lighting conditions, that contribute to the way we perceive night-lit scenes to be different to a daylight scene. The steps on the next page show how I went about creating a nocturnal effect to apply in Photoshop.

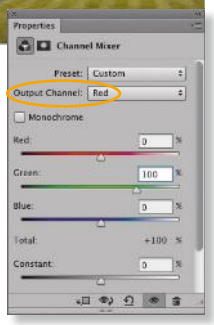


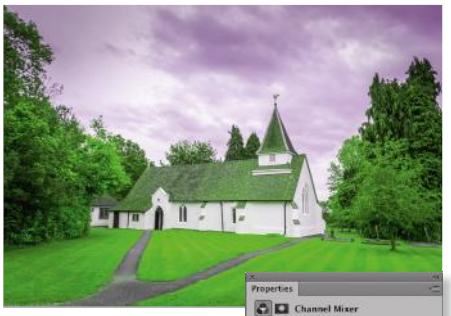
1 I started here with a normal colour photograph in ProPhoto RGB and began by adding a Channel Mixer adjustment layer. It was important that this image began in 16-bits per channel and was edited in ProPhoto RGB, since this technique involved a fair amount of pixel stretching.



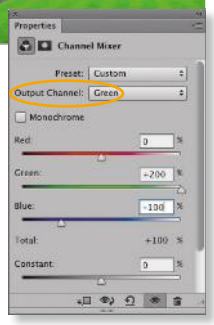


2 In the Channel Mixer Properties panel I selected the Red channel and set Red to 0, Green to +100 and Blue to 0. As you can see, a Channel Mixer adjustment can be used to create some interesting colour effects.



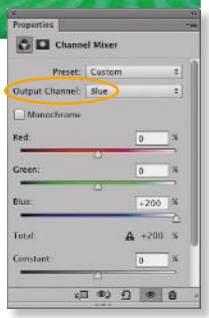


3 Next, I selected the Green channel in the Channel Mixer Properties panel and set Red to 0, Green to +200 and Blue to -100 to produce the acid colour look seen here.



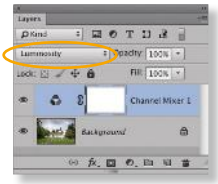


4 Meanwhile, in the Blue channel I set Red to 0, Green to 0 and Blue to 200. This combination of settings produced the extreme false-colour look seen here.



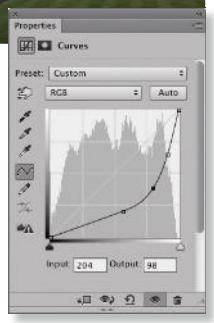


5 The Channel Mixer adjustments I applied in the previous steps were designed to boost the green luminance in the scene. I then set the blend mode of the Channel Mixer layer to Luminosity because I was interested here in using this adjustment to modify the tone rather than the colour values.



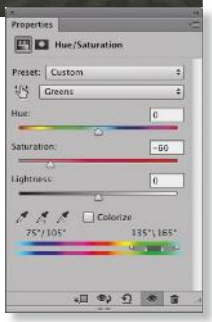


6 I next added a Curves adjustment layer in Normal mode and edited the tone curve shape to apply a darkening effect to the scene, which made the photograph look more night-like.



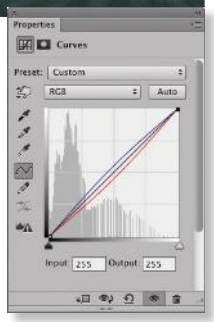


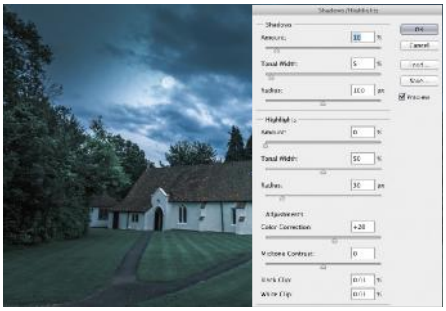
7 I then added a Hue/Saturation adjustment layer. Here, I set the Saturation slider for the Yellows to -60, set the Saturation slider for the Greens to -60 as well and set the layer blend mode to Colour.





8 In this step I added a Curves adjustment to create a blue/cyan cast and set the blend mode of this layer to Colour. This was intended to simulate the impression of the colour we associate with moonlight.





9 In this final step I created a new merged visible layer (Command+Alt+Shift+E [Mac], Control+Alt+Shift-E [PC]) and went to the Filter menu to convert this to a Smart Object layer. I then went to the Image menu, chose Adjustments> Shadows/Highlights and applied the settings shown here to lighten the extreme shadow tones only. Finally, I added a moon image as a new layer set to the Screen blend mode.

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Gardener's world

Phil Hall and **Oliver Atwell** take a look at some of the most technically inspiring and beautiful images to emerge from the seventh International Garden Photographer of the Year

LAUNCHED in 2007, the International Garden Photographer of the Year (IGPOTY) has time and again demonstrated that gardens are more than just unkempt landscapes in which to dump your broken bicycle. Gardens can provide food, living space for insects, animals and plants, and can, of course be an ideal space in which to take some truly stunning photographs.

Entries to the seventh competition were very strong. There were some familiar names (Magdalena Wasiczek was once again prominent in the competition), as well as a host of first-time entrants. As in previous years, the most inspiring element of the competition didn't so much lie in the technical and aesthetic nature of the images, but in the fact that images like these can be taken on your own doorstep. Visiting national parks and gardens is all very well (and these do, in fact, feature within the competition), but it can be all too easy to neglect the beauty that is right under your nose.

'A major point that we feel is essential to the competition is that we really want to emphasise to photographers that the garden is the perfect studio,' IGPOTY co-founder and professional garden photographer Philip Smith told us in 2012. 'You can do portrait, still life, abstract work – in fact, anything! A garden is a place that serves multiple purposes.'

Multiple purposes is right. As a result, the competition is divided into several categories, all of which serve to demonstrate the myriad opportunities on offer. They include The Beauty of Plants, Wildlife in the Garden, Trees, Woods & Forests, and Wildflower Landscapes. That's just a small selection that sits in addition to the Portfolio Winners and the much coveted Young Garden Photographer of the Year Award.

The top prizes are £5,000 for a single image (last year's victor was Rosanna Castrini with her image 'My Prairie Garden', above) and The Royal Photographic Society gold medal, plus £2,000 for the best portfolio. Each category winner and special awards winners will also receive prizes.

Here we take a look at some of the most interesting and beautifully observed images from the seventh IGPOTY competition. You will see that if you're looking to produce a successful image in the garden, all it takes is a little practice to develop a keen eye for subject, light and colour.

The eighth annual competition is open now and closes on 31 October 2014, with two themed Photo Projects (Monochrome and Macro Art). Visit www.igpoty.com for more details.

INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR

Rosanna Castrini

◆ Judge Andew Lawson says: 'This picture is as close to perfection as you can get. I love the contrasting shapes and textures of the three types of flower. All the plants are in perfect condition. The photographer has recognised a very skilful piece of planting and has made a straightforward rendering of it, in lovely light and with no tricks'.

TREES, WOODS & FORESTS – First place

Krzysztof Browko

Opting for a telephoto lens has delivered a lovely tight, graphical image that in Krzysztof's own words has allowed him to 'isolate interesting fragments of the area from the surroundings and to show them in good light. In my opinion, a landscape photo taken with a telephoto lens is usually softer and more poetic.'



© KRZYSZTOF BROWKO

MONOCHROME – Finalist

Pierre Pellegrini

Invoking a real sense of tranquillity thanks to the simple yet balanced composition employed, it gives a real sense of order. This has been emphasized by the long exposure used that's resulted in a smoothing of the water, while the mono treatment is spot-on.



© PIERRE PELLEGRINI



© CHRIS ROBBINS

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WILDFLOWER LANDSCAPES – Third place

Eunice Eunjin Oh

The level of detail is stunning, with focus running from the foreground to the mountains in the background, with the image appearing to have been focus-stacked to achieve this.



© EUNICE EUNJIN OH

THE BEAUTY OF PLANTS – Finalist Yeow Kwang Yeo

Magdalena Wasiczek

Shooting early in the morning has resulted in a lovely blend of subdued colours and sugar-like frost, with the uncluttered background balancing the image perfectly.



© MAGDALENA WASICZEK

TREES, WOODS & FORESTS – Second place

Paul Marcellini

Using a canoe and waterproof bags, Paul was able to get himself out to this tree much easier than if he were wading out on foot and allowed him to work quickly in deeper water to paint the tree with light with a hand torch. What works really well is the fact that there's still some colour in the sky, while rather than lighting the tree from the front it is lit side-on for a more sculpted look.

WILDLIFE IN THE GARDEN – Third place

Chris Robbins

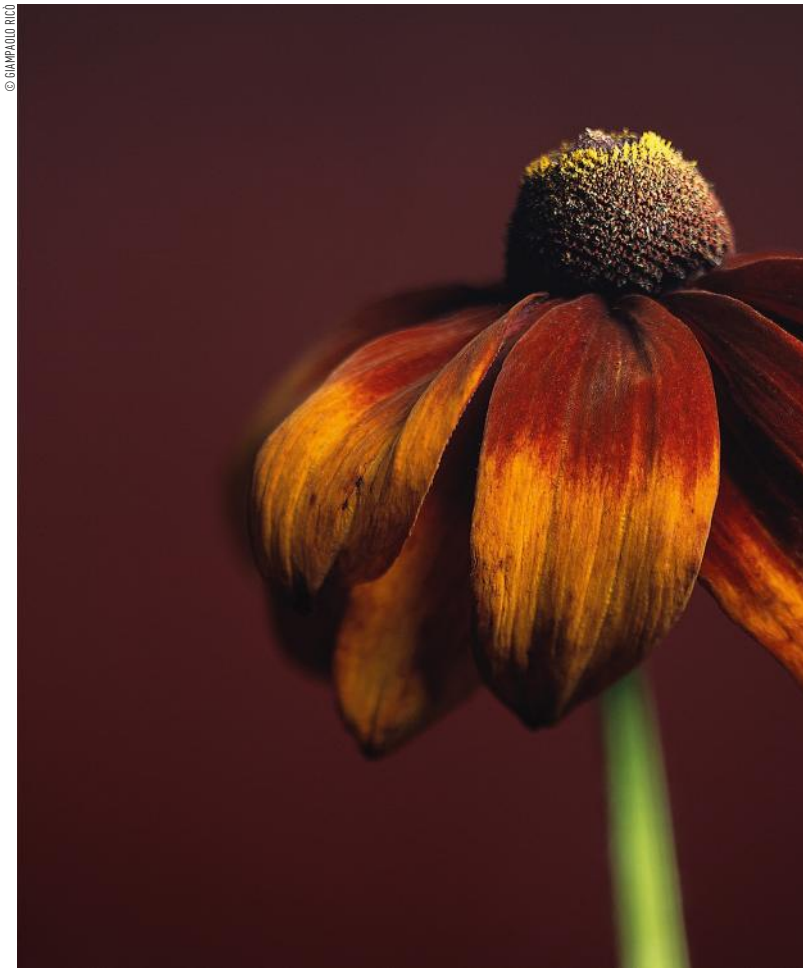
Spending three hours kneeling in a full beekeeping suit has rewarded Chris with this dramatic close-up shot. By using two remotely positioned flashguns, Chris has been able to not only freeze the struggle between the bee and the attacking wasp, but also to rid the scene of any harsh shadows, resulting in a perfectly balanced and highly detailed image.



© PAUL MARCELLINI


© NIGEL BURKITT

MACRO ART – Finalist
Nigel Burkitt
Rather than taking a more traditional front-facing image of a poppy, Neil's bolder composition from the rear works really well, especially with the intense blue of the petals flushed with pink.


© GIAMPAOLO RICÒ

THE BEAUTY OF PLANTS – Finalist
Giampaolo Ricò
By sourcing a velvet background the same colour as the rudbeckia, Giampaolo has captured a beautifully balanced and rich image of a flower that may have otherwise been discarded.


© ALAN PRICE

BOUNTIFUL EARTH – Second Place
Alan Price
From a hide three metres away, Alan used a wooden bird table with a large oak branch full of acorns to tempt this jay, a notoriously difficult-to-photograph bird, into range.

TREES, WOODS & FORESTS – Finalist
Jacky Parker
Waiting patiently for the foliage to settle in the light breeze has allowed Jacky to capture this intimate study of a rowan, with the soft, hazy light complementing the punchy colours of the berries nicely.

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© ANDY FARRER



© JACKY PARKER

BREATHING SPACES – First place Andy Farrer

Shot as the sun's rays cut through the summer mist and haunting shape of Corfe Castle in Dorset, Andy says: 'It's hard not to be inspired in such a place with magical conditions. It's easy to let your imagination run away with itself surrounded by the history.'

GREENING THE CITY – First place Tom Gilks

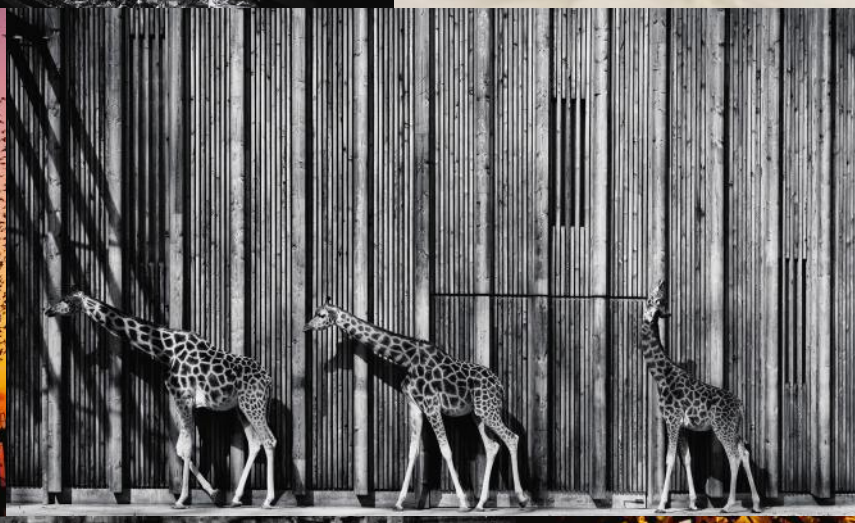
The decision to position the lights off-centre and underexpose the background has worked really with this urban image. It has allowed Tom to illuminate and draw the eye into the subject, resulting in a really punchy, editorial-style image with strong colours.



© TOM GILKS

Exhibition 7 featuring the winners and finalists from the seventh International Garden Photographer of the Year is on show now until 30 March 2014 at Royal Botanic Gardens, Kew, Richmond, Surrey TW9 3AB. Tel: 0208 332 5655. Website: www.kew.org.








APOY 2014

In association with OLYMPUS

OM-D REDUCED TO PERFECTION

Round 1 ENTER TODAY!

Your chance to enter **the UK's most prestigious competition** for amateur photographers

£25,000 IN PRIZES TO BE WON

SINCE AP's Amateur Photographer of the Year competition was launched in its present format in 1997, it has gone from strength to strength. In those days, the overall prize was a Mamiya 645 Pro TL medium-format camera, worth £2,395. This year we're offering £5,000 worth of Olympus equipment for the 2014 winner.

We receive thousands of entries from all around the world, and last year saw a very high standard of submissions. However, over the ten rounds one person emerged as the clear winner, with Danica Paripovic from Bosnia and Herzegovina becoming 2013's Amateur Photographer of the Year.

APOY 2014 follows a similar format to last year, with ten monthly rounds from March until December (for details of the rounds, see pages 36-37). The competition is open to all amateur photographers and each month's round follows a theme. Please note that entrants who live outside the UK who win a prize will be liable for any local customs charges. After the closing date of each round, the entries are narrowed down to a shortlist of 50, then the top 30, and finally the top three. Points are awarded to each image for creativity, technical excellence and how well the image fulfils the brief.

Judges are looking for original, imaginative and well-executed pictures that explore the theme in an exciting way. The names of the top 50 photographers from each round appear on our website, along with the images from the top 30. The top 30 images are also published in the magazine at the end of the following month. After the ten rounds, the person with the most points accumulated over all the rounds will be crowned Amateur Photographer of the Year 2014.

THE PRIZES

Prizes are awarded to the first, second and third-placed entrants for each round. This year we have great Olympus cameras on offer, worth a total each month of around £2,000. We also have a top prize of £5,000 worth of Olympus kit for the overall winner. That's a grand total of £25,000 in prizes for APOY 2014, in association with Olympus.

ROUND 1

The theme for round 1 is Street Life. First prize is an Olympus OM-D E-M10 silver kit with 14-42mm EZ Pancake zoom, plus a 45mm f/1.8 portrait, 40-150mm zoom and 9mm fisheye lenses, a macro adapter and a street case. Second prize is an Olympus PEN E-PL5 with a twin-lens zoom kit (14-42mm and 40-150mm). Third prize is an Olympus Stylus SP-100EE Ultra Zoom.

HOW TO ENTER

For information on how to enter, follow the link at the bottom of this page. For electronic entries, use your full name as the file name and paste the disclaimer into the body of your email. Also include where and how you took your image, plus details of the camera, lens, aperture and focal length. Remember to include a telephone number and postal address so we can contact you if you win.

OLYMPUS IMAGE SPACE

Olympus Image Space is the central hub for Olympus photography events, including experiences, touch-and-try and news. 'At Olympus, we have started to talk about Image Space,' says an Olympus spokesman. 'It stems from how ubiquitous image creation is to all of us, and it refers to our pledge to provide opportunities for people to learn about photography and the chance to get your hands on our great new cameras in more engaging environments. It can be a venue, a seminar, a training session or a walk on the wild side.

'The message is that we all have an Image Space – whether that's a specific location where you feel at one with a camera in hand, or something more abstract, such as a moment in time or a feeling. As photographers, we're all unique individuals, each with our own special way of seeing the world around us, but there are some common denominators that bind us together: the things we like to shoot, the cameras we like to use, our passion for pictures. It's a celebration of great photography and the creative geniuses behind the lens.

'It's also about empowering people to tackle exciting new projects with dynamic products, such as the Olympus OM-D range of system cameras and accessories. But more than anything else, it's about the passion for photography and the relentless pursuit of better photos – the desire to capture at least one great image in a lifetime. This is our image space. What's yours?'

www.olympus-imagespace.co.uk

How to enter via email: For full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy14**

© NICK PITHER, EMMA GOULDER, MAREK TROSCYNSKI, IAN WEBB, NIGEL FARMER, GARY TELFORD, ANDREW TUTT, MARTIN ROBERTS, LOUIS LITTLE



1st prize

The first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is the most compact pancake lens and has a maximum shooting magnification equivalent of 0.45x in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light portrait work without flash. The 40-150mm zoom has high-speed AF and MSC technology, and the 9mm fisheye lens is ideal for capturing wide angle scenes.

2nd prize

The second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. Despite its small size, the E-PL5 offers serious image quality with its powerful 16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus and a compact design. The camera also boasts a touch sensitive LCD screen and full HD video.



3rd prize

The third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so that you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.



Round one
Street Life

The theme for the opening round of this year's Amateur Photographer of the Year is Street Life – pictures of people going about their everyday life in the cities, towns and villages where they live.

Street photography is as popular as it ever was and is easily accessible to all photographers. Even if we don't live in a street alongside other people, we almost certainly travel to, and work in, places where the rich tapestry of street life chugs on like a well-oiled machine. All you have to do is photograph it, and show the rest of the world what happens in that location.

There can be a great temptation to head to the biggest, most bustling place you can, but you don't need to. Street pictures can be shot as easily beside the quiet and seemingly empty village post office as they can among the maddening crowds that stream past the Bank of England.

This round is about capturing the atmosphere of a place, and to do that a picture needs to show that place and what goes on there. We don't have to be able to detect where the picture was taken, but we do need to get a feel for what it is like to be there and what sort of people we'd be likely to meet.

PLAN YOUR APOY 2014 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
World in Motion	Action/movement shots	3 May	30 May	28 June
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes in dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

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Some suggestions from Damien Demolder to help you get started

Why not try...

DIFFERENT ANGLES

About 98% of pictures are taken by a photographer holding a camera at about head height and giving us all a very ordinary view of the world. Make your pictures stand out! Shooting from waist-level is a good start, and for a more dramatic angle you could place the camera close to the ground – I use the end of my shoe for stability and so the camera doesn't have to graze the pavement. Those couple of inches off the deck give enough lift that the paving doesn't have to start right in front of the lens.

From low down, people suddenly become taller than the buildings around them, and we can introduce a mild air of fantasy and wonder, even though what you have included in the frame is still factually sound.



© DAMIEN DEMOLDER



© DAMIEN DEMOLDER

SHAPES AND LINES

Every man-made street structure that we see is made from lines and shapes, and we should make the most of them to create impact and excitement in our pictures. Look out for the drama of the edge of a kerb that darts diagonally across the frame, or the wall of a car park that leads the eye to the figure coming down the stairs. Look for patterns that get broken, such as a wall made from a grid of blocks that is disrupted by the spherical form of a human head passing by. Office blocks are structures waiting to come to life with the intersection of the edges of the people that inhabit that place. There's a whole world of opportunity.



© DAMIEN DEMOLDER

INTERESTING LIGHT

It goes without saying that the most successful images will be made with interesting light. Although light still comes from the sun during the day, the street photographer is not beholden to the characteristics of the sky to determine the kind of light on offer. We can travel to places with interesting light, and find directional light even on an overcast day. Light gets funnelled between buildings, and through tunnels and under bridges. On a clear day, we get can use this directional light to highlight our subjects with a powerful orange beam while keeping the rest of the frame in shadow (particularly when using exposure compensation). Light can also pass through windows and bounce from glass to create multi-angled effects. Also remember that long shadows can make great subjects.

In association with

OLYMPUS

APOY 2014 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Street Life, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 28 MARCH 2014

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ If my entry is not successful, I would like the image to be considered for critique in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Olympus's websites and social media should they be selected to promote the competition. 8. You grant IPC and Olympus the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Olympus and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Olympus or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Olympus or their associated group companies. 22. Olympus shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

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How to submit your images

Please see the **'Send us your pictures'** section on page 3 for details or visit **www.amateurphotographer.co.uk/spotlight**

1



Bjørn Jørgensen Norway

Bjørn is no stranger to the pages of AP, as we featured some of his superb northern lights photographs almost four years ago. And he is still creating superb, unforgettable images of the one of the world's most dazzling phenomena. 'Photography makes me more aware of my surroundings, it increases my perception and helps me see instead of look,' he says. Although Bjørn fully embraced digital imaging back in 2002, he does miss film a little. 'Photoshop does not have the same magic as the darkroom,' he says. To see more of Bjørn's images, visit his website at www.arcticphoto.no.

Mountainside

1 The shapes of the mountains make the perfect backdrop for this aurora borealis
Nikon D800, 14-24mm, 10secs at f/2.8, ISO 1600, tripod

Valley

2 Bjørn has done well to manually focus these images in the low light
Nikon D3S, 14-24mm, 6secs at f/2.8, ISO 2200, tripod

Ersfjord

3 This is a beautiful juxtaposition of the lights with the idyllic town below
Nikon D800, 14-24mm, 8secs at f/2.8, ISO 100, tripod

2



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EDITOR'S CHOICE

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This has to be the standout image of the week. Bjørn's shot of the northern lights is nothing short of stunning, with the mountains either side of the fjord framing the aurora borealis perfectly, while the small village in the foreground underlines the enormity of this phenomenon – ***Phil Hall, technique/features editor***

1



Puffin

1 Precise depth of field control has produced this fantastic image of a puffin

Canon EOS 5D Mark III, 300-800mm, 1/200sec at f/8, ISO 100, tripod

Puffins on Skomer

2 This is a terrific wildlife shot taken on Skomer Island, which is a haven for puffins

Canon EOS 450D, 100-400mm, 1/160sec at f/7, ISO 100, monopod

2



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3





4

Chris Stone Cornwall

Chris, 67, was first sold a twin-lens reflex camera during his Army days, and was so hooked that he has continued taking pictures into his retirement. He loves exploring the Cornish coastline and visiting seabird colonies all over Britain. To see more of Chris's images, check out the official website of the Bodmin Camera Club, for which he serves as competition secretary, at www.bodmincameraclub.org.uk.

European storks

3 Chris's Sigma 300-800mm lens allows him to capture wonderful images like this from a distance
Canon EOS 5D Mark III, 300-800mm, 1/500sec at f/11, ISO 400, tripod

Sea eagle

4 This split-second capture is even more impressive given that Chris had to stand on a boat to get it
Canon EOS 5D Mark II, 100-400mm, 1/1250sec at f/7, ISO 640, monopod





Martin Yelland Cornwall

Martin had been taught the basics of photography by his grandfather, and when he discovered the sport of bodyboarding in his teens his camera went with him. What Martin loves most of all is to shoot the ocean. 'Swimming with my camera is an awesome experience and is challenging and equally rewarding,' he says. 'I take some serious beatings getting the shots and that is all part of the fun.' To see more, visit www.myellandimagery.co.uk.

Badlands

1 This shot shows Martin's friend riding the 'barrel' of a wave in north Cornwall. It's an action-packed image that is full of drama
Canon EOS 20D, 10-22mm, 1/1000sec at f/8, ISO 400, waterproof housing

Scottish dawn

2 This shot is a terrific feat of placement and timing. It feels as though the sun has broken the horizon moments before the wave comes crashing down
Canon EOS-1D Mark IIN, 15mm, 1/1000sec at f/2.8, ISO 200, waterproof housing

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ALL PICTURES © ANTONIO ZAZUETA OLMOS

Scenes of the crime

The Landscape of Murder is a book by **Antonio Zazueta Olmos** that is dark, enigmatic and one of the most interesting photographic projects to emerge in the past year. **Jon Stapley** talks to him about the subject matter

ANTONIO Zazueta Olmos's book *The Landscape of Murder* is all about context. To the uninitiated, some of his pictures might look rather unimpressive, even pedestrian. There are shots of unassuming streets in London, ordinary housing estates, a threadbare park. It's only in the context of the book that we learn the true nature of these places – every one of the 210 photographs in *The Landscape of Murder* depicts the site of a murder that took place in London over a two-year period.

Armed with this knowledge, the book transforms: suddenly, every image is a testament to how quickly violence can be passed by and forgotten about, how ephemeral the mementos to a murder can be. It's a book that, intentionally, invites more questions than it answers, and we were lucky enough to meet with Antonio for an in-depth discussion about the subject matter.

AP How did you develop the idea for *The Landscape of Murder*?

AZO Originally, I wanted to do a story about austerity and the economic times we are living in, so I was really paying attention to what was going on in London. One day, a few blocks from me, a young woman was murdered. I was curious, so I went a couple of days after to see what had happened.

When I got there I couldn't tell which house it had happened in; there was no police tape, nothing. I asked the neighbours about it – many were shocked to learn there had been a murder on their street! Finally, I found the house, and I was amazed that something so violent had happened and no one knew about it. A few days later, I returned with my camera and took a picture, the first in the book, and I just kept going.

This image, taken in Edmonton, London, was the most successful in Antonio's project and gave him the impetus to persevere

AP Many of the scenes must have looked quite similar, given they were all in London and that you often arrived a few days after the fact. How did you go about approaching the scenes to produce a varied collection of images?

AZO I was worried that too many pictures would be too quiet. As I went along, I often started backing up a bit, but I was afraid that would result in too many 'artsy' pictures. Before I started this project, most of my pictures were landscapes: very quiet, no people around. I think having people in the pictures for *The Landscape of Murder* really helped. It was what made the images different from each other, and I don't think it would have worked as a project if there had been no people in the images. They balanced it.

AP Many of your pictures have a street photography feel to them – I'm drawn in particular to the image of the Trevor Ellis murder site in Croydon where you've captured a taxi driver glancing at a memorial (see above right).

AZO That's one of my favourite pictures. I'm a working photographer, so during the project I had to work to keep money coming in. I received an assignment to go to Columbia for a month to photograph communities affected by war.

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Left: Antonio sought to find different angles and viewpoints for all of his images, sometimes taking a longer lens and backing off

Bottom: This shot was taken directly after a blaze in Shadwell that resulted in the loss of two lives

I didn't particularly want to do it, but it was good money. I got to Columbia, turned the news on and immediately saw the London Riots – possibly the most important thing that could have happened for my project and I wasn't going to be there! I came back after the job, and the first place I went to was that Croydon junction, where Trevor Ellis was killed in the riots.

I was surprised the flowers were still there; they had kind of wilted. The mementos of the young man would have made for a beautiful close-up, but I went across the street with a long lens to see what else I could do. Just when I got there, this taxi driver pulled up and stopped for a pee, thinking no one could see him. He did his business, got back into his car then drove four feet, saw the flowers and stared at them for a long time. I just kept photographing, and it made for a really interesting picture. It's funny; I wouldn't have made that image if I'd been there earlier. I might have made something more clichéd.

AP There is something profound about seeing wilting memorial flowers; it brings home what a transient memento they are.

AZO About a quarter of the murders in the book have flowers or something to commemorate them. Some have people who've come to the site. Half of them have nothing to show for it. I tried to give all the murders equal weight. I didn't think any one was more important than any other.

AP Did you feel a sense of duty to the murder victims?

AZO I definitely wanted to be respectful. I asked the permission of every person who appeared in my pictures. It was sometimes hard – one woman I had to track down and stop in the street to ask if she minded me using a picture of her!

AP Did many people refuse?

AZO Very few. There was one incident following a gang murder of a young Albanian man in a Wood Green shopping centre. I went there at night to get a good low-light picture, but when I got there I saw about 40 or 50 young people, all friends of the victim. I went up to them, told them I was a photographer and explained the project. I could see a few didn't mind, but a lot of them were getting agitated. I tried really hard, but I began to realise that I was actually disturbing what they were going through, so I stopped. That was important, I think. Generally, though, people appreciated that I didn't just set up and start shooting. I made myself obvious with my tripod. I wanted people to come up and talk to me. I wanted that engagement.

AP One of your most commercially successful pictures from the project was an image of the murder site of Negus McClean in Edmonton (see far left), which was featured in *The Guardian* and several other newspapers. Why do you think that image works so well?

AZO I think it works on many levels. It shows the kids as very vulnerable, but it also reflects some aspects of our culture. These kids are mourning, but they're still on their mobile phones. People are afraid of teenagers, and I like how this photo shows them – they're not looking dangerous!

AP How did you go about getting the shot?

AZO The name of the road was Westminster Avenue. When I got to the street there were a couple of paparazzi there. I asked them if the street was blocked off, and they said it wasn't, but they warned me that there were some 'gang kids' there. 'You don't want to go there,' they said. I wasn't convinced. Like I said, we live in a society where people are ridiculously taught to be afraid of teenagers. I just went straight up to the kids, explained to them that I wasn't a paparazzo and told them about my project. I asked if I could photograph them and they appreciated that I actually took the time to talk to them. They were completely harmless.

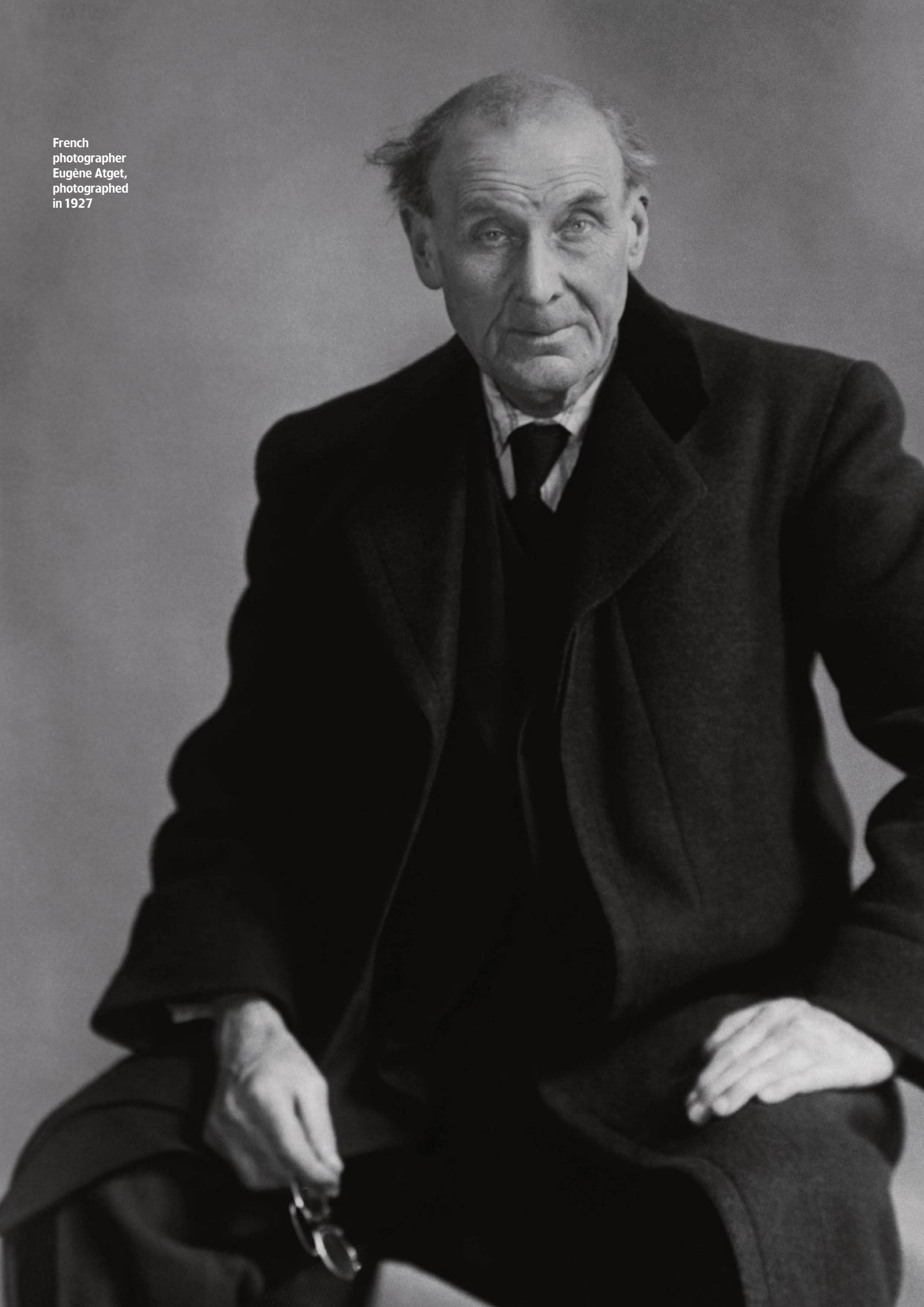
AP Did the increased exposure from this picture affect how you conducted the project?

AZO Massively. I was about four months into it and I was just starting to worry that it wasn't going to work. To be honest, I was on the verge of giving up. But once *The Guardian* used this picture and a bunch of papers started calling me about it, it made me think I was on the right track. It gave me focus and belief that this was a good idea. **AP**



The Landscape of Murder by Antonio Zazueta Olmos. Dewi Lewis Publishing, £30, hardback, 144 pages, ISBN 978-1-907-89342-1





French photographer Eugène Atget, photographed in 1927

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Eugène Atget 1857-1927

Eugène Atget's enigmatic photographs of Paris and its people raised documentary photography to the level of art, writes **David Clark**

EUGÈNE Atget's fame as a photographer has been almost entirely posthumous. The little recognition he received in the final two years of his life was due to fellow photographers Man Ray and Berenice Abbott, who, between them, encouraged the appreciation of his work and saved it from obscurity.

As a result, Atget's photographs of Parisian buildings, parks and people became rightly regarded as not simply documents, but as his own creative interpretation of a now-vanished world. As his work became more widely known, its influence spread. It is now regarded as an important step in photography's development as an art form.

Although Atget's name is now closely associated with photography, it was, for him, a second choice of career. He was born in 1857 and, after leaving school, temporarily joined the merchant navy before discovering his love of the theatre. He briefly trained as an actor before joining a travelling theatre group in his 20s. Despite his lack of stage roles, he regarded himself as primarily an actor for many years after taking up photography at around the age of 32.

From the beginning, Atget was interested in photography as a documentary medium and advertised his work as providing 'documents for artists'. In common with many photographers of the period, he regarded his photographs as source materials for painters, sculptors and engravers to use, rather than artworks in themselves.

However, in the final years of the 19th century, there was a growing awareness of the importance of the French capital's old buildings and streets, particularly in areas which dated from before the Revolution in 1789. Atget began photographing the historic city centre in 1898, an endeavour that he said was 'undertaken rather from the love of Old Paris than for profit'. By 1901, he had produced over 1,400 plates.

His equipment was simple but heavy and cumbersome, and already old-fashioned when he began working with it. He used a large-format wooden view camera that produced 24x18cm glass negatives. The total weight of his equipment, including the essential sturdy tripod, was around 20kg. Atget continued using this equipment for the rest of his career, despite the development of much smaller and lighter cameras.

Atget may have used this kit simply because he was reluctant to adopt a new way of working, but it also gave his work a consistent visual appearance over a long period and across a range of different subjects.

Atget was fascinated by details and, bearing in mind the limitations of his equipment, there was little that escaped his attention. He generally avoided famous landmarks, but instead photographed all kinds of everyday



Street trader, Paris, France, 1923/24

© VICTORIA AND ALBERT MUSEUM, LONDON

© BERENICE ABBOTT/GETTY IMAGES



© VICTORIA AND ALBERT MUSEUM, LONDON

Menswear shop, Paris, France, 1926

subjects. They included shop-window displays, courtyards, market stalls and minor alleyways. He also concentrated on details within scenes such as door-knockers, fountains and staircases.

His street scenes are usually empty, with a curious sense of stillness and timelessness; this is because Atget often worked at dawn. In other images he specifically concentrated on ordinary people on Parisian streets, such as window cleaners, street-sellers, park attendants and, later, prostitutes.

Atget survived financially by selling many thousands of his negatives, plus photographic albums on particular themes, to museums, libraries and institutions dedicated to preserving historic monuments.

In the 1920s, with his documentation of Paris virtually complete, Atget concentrated on parks such as Versailles, Saint-Cloud and the abandoned overgrown park at Sceaux, a suburb of Paris. He approached these parks with the same artistry and diligent attention to detail as his earlier work, exploring the location thoroughly and photographing scenes repeatedly until satisfied with the result.

In 1925, when Atget was in his late 60s, his work was discovered by the avant-garde artist and photographer Man Ray, who lived in the same street. Ray was intrigued by his work, which he felt sometimes had a surrealist quality, and bought some prints. He, in turn, introduced Atget to the young American photographer Berenice Abbott, who visited him in his studio several times and also bought prints.

'The impact [of seeing Atget's work] was immediate and tremendous,' Abbott later wrote. 'There was a sudden flash of recognition – the shock of reality unadorned... the real world, seen with wonderment and surprise, was mirrored in each print. Whatever means Atget used to project the image did not intrude between subject and observer.'

Abbott made the only two existing formal portraits of Atget in 1927, but when she returned to show him the prints, she was shocked to find he had recently died, after a short illness, at the age of 70. Abbott subsequently bought thousands of his negatives and prints and went on to promote his work in books and exhibitions from the 1930s through to the '60s. Atget's work also inspired Abbott's own extensive documentation of New York City in the '30s.

Since his death, Atget has remained an enigmatic figure, praised for producing so many beautiful images during decades of solitary, largely unacknowledged work. The distinguished curator and photo-historian John Szarkowski was one of his many admirers, saying (in his 1984 book *Looking at Photographs*) that Atget made 'photographs which, for purity and intensity of vision, have not been bettered'.

Atget himself didn't regard his photography as art and wrote virtually nothing about it. Almost the only time he spoke about his work was when Man Ray asked him if he could reproduce four of his images in the journal *La Révolution Surréaliste*. Although it was the only time in his life that his work was published, Atget insisted on remaining anonymous. 'They are documents,' he said, 'nothing but documents.' **AP**

FURTHER INFO

Books *Paris* by Eugène Atget (published by Taschen) is a collection of his best documentary photographs of the city. For a detailed look at individual images, see John Szarkowski's *Atget* (published by the Museum of Modern Art).

Websites Further information about Atget's life and work is available on www.atgetphotography.com. More images can be seen on a number of museum websites including the Victoria & Albert Museum (www.vam.ac.uk) or New York's Museum of Modern Art (www.moma.org).

Biography

1857
Born in Libourne, France, on 12 February and named Jean-Eugène-Auguste Atget. His father is a carriage-builder

1862
Atget's father dies, followed by his mother. He is subsequently brought up by his grandparents and, after leaving school, joins the merchant navy

1878
Moves to Paris and a year later joins the drama class of the Conservatoire National de Musique et de Déclamation

1882
Joins travelling theatrical group

1888-90
Makes first photographs and starts selling them as 'documents for artists'. He begins photographing buildings and streets in old Paris

1907
Commissioned by the Bibliothèque Historique de la Ville de Paris to systematically record the city centre's old buildings

1921
The Historic Monuments Commission of Paris buys 2,500 negatives from Atget, finally making him financially secure

1921-25
Photographs parks including Versailles and Saint-Cloud

1925
Visited in his studio by Berenice Abbott, who buys prints and introduces his work to other artists

1927
Dies after a short illness on 4 August in Paris, aged 70

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Danny Houghton
City view

Canon PowerShot SX220 HS, 45mm (250mm equivalent), 1/2000sec at f/5.6, ISO 100

PICTURE OF THE WEEK



DANNY'S view of two iconic London domes (found atop The Old Bailey and St Paul's Cathedral) is a prime example of why carrying a camera with you at all times – or as often as is practical – can pay dividends. The shot was taken while Danny was attending a conference on the 12th floor of a building in the City of London. He spotted a balcony and decided to photograph through the morning haze using the compact camera he tries to carry with him wherever he goes. The combination of atmospheric haze and the far-reaching zoom on his SX220 HS has allowed Danny to create a simple graphic image that renders the domes in near-silhouette.

I was initially bemused by the slightly eccentric framing, which sees the domes shuffled across to the right of the frame with a large blank space at the left. Usually, this is something I would rail against, but in this instance it was done for a very singular reason – Danny wanted to use the shot as a desktop background on his computer. Just as magazine cover shots are taken with an acute awareness of the text that needs to go on and over them, so Danny has 'designed' this frame so that there's space for his various file, folder and program shortcut icons, without them obscuring the picture. Consequently, the lack of detail in the sky and the off-centre framing – areas that we might normally criticise – are actually beneficial to the success of the image. It might not make for a 'photographic' composition, but in context it is exactly right for the intended purpose.

I also like the fact that Danny hasn't 'corrected' the shot in a number of key areas. Whenever we shoot (or look) through haze, contrast is lost, and the histogram for this photograph falls

'The shot's graphic simplicity means that it would lend itself to myriad treatments'







short at both ends of the scale. The temptation might be to draw in the shadow and highlight sliders, to bring back a little 'bite'. In some cases, this is exactly the right thing to do. However, I don't think this is one of them, as increasing the contrast (quite literally) loses some of the atmosphere. Similarly, I would not want to try to remove or correct the corner shading – the soft vignette is essential in holding the otherwise pale corners of the frame.

I would certainly suggest removing the heavy blue fringing, though, which is especially noticeable along the right side of the dome of St Paul's. Most editing programs have fringe-removal tools that will help with this. I used Photoshop's Lens Correction filter, which quickly got the job done.

Of course, removing the fringing only really applies if Danny wants to keep the image in colour. The graphic simplicity of this shot means that it would lend itself to myriad treatments, from traditional black & white through to toned monochrome, or even something a little more 'grungy' (here courtesy of the ToyCamera AnalogColor app). It is this versatility, combined with the thought that has gone into 'designing' the photograph (both compositionally and technically) for a specific purpose that makes it my picture of the week.



WIN

The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

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Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

AP2014 AWARDS

Deciding which photographic kit should win the Amateur Photographer Awards is no easy task. Each year, the AP technical department tests around 250 different products, from cameras and lenses to tripods and waterproof jackets, and everything in between.

When a member of the technical department tests a product, they place themselves in the position of the reader. They think about how that person will be using the product. They then test its capabilities, and make a decision about whether that camera, lens or accessory is going to meet the demands of the enthusiast photographer. Every year many products pass through the hands of the AP technical department that don't quite come up to scratch. Whether it is a camera, printer, lens or accessory, you can rest assured that the products that have received awards are more than worthy of your attention.

We don't just recommend hardware, though, as there is plenty of inspiration to be had from our pair of photographer winners, too.

We hope you find these awards helpful.

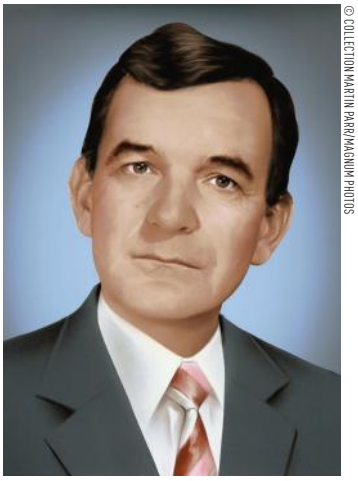
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GfK Retail and Technology (GfK RT) offers powerful insights into consumer-goods markets with data from the world's largest retail network, reporting what's selling where and at what rate. The company covers more than 90 countries, 370,000-plus outlets representing 1.7 million shops and 4.5 million consumer products. The fact-based information that GfK delivers enhances the decision-making process and is fully comparable locally, regionally and even globally.

Grays of Westminster is a multi-award-winning company specialising in Nikon equipment. Grays was presented with the What Digital Camera/Amateur Photographer Gold Winner Good Service Award, as voted for by *Amateur Photographer* and *What Digital Camera* readers and website visitors, in 2011, 2012, 2013 and again in 2014. The president of Nikon UK described Grays of Westminster as 'a long-standing institution in the photo industry' when awarding the company with a unique trophy for 25 years of outstanding contribution to Nikon users.

EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY AWARD

Martin Parr



© COLLECTION MARTIN PARR/MAGNUM PHOTOS

WE LIVE in an exceptional time. Photography has permeated every aspect of people's lives in ways we never could have predicted. It's been estimated that in 2014 some 880 billion photos will be uploaded to the internet. With such a quantity of imagery in the world, it's impossible to see it all. That's why it is more important now than it ever has been to award those who have made, and continue to make, an exceptional contribution to the world of photography.

One photographer who embodies the spirit of the word 'exceptional' is Martin Parr (pictured above right). At the age of 61, with the memories of a long, fruitful career to look back upon, he still produces, travels, publishes, teaches, makes films, curates and, of course, takes photographs with the exuberance, enthusiasm, flair and invention of a 21-year-old at the outset of their career. Martin has built a global reputation for himself as a luminary of social documentary photography. He strikes that perfect balance so many strive for but so few achieve – the ability to view society with a critical eye, even an acerbic one, but never to demean people, condescend to them or deliberately ridicule them.

In AP 7 December, we had the pleasure of interviewing Martin – along with Tony Ray-Jones – as part

POWER OF PHOTOGRAPHY AWARD

Adam Pretty



© GETTY IMAGES



SPORTS photography is often overlooked in the photographic landscape. It would perhaps not be unfair to say that our primary exposure to the genre is a cursory flick through the back pages of a newspaper or a flash of images on our television screens. However, as critically under-appreciated as sports photography is, it is also a genre that is perhaps one of the most photographed. In these circumstances, it becomes harder and harder for a sports photographer to stand out from the crowd and create something individual. What he or she needs is a unique vision and a talent for finding an angle that none of their contemporaries has considered. Getty photographer Adam Pretty is one such person.

Since he began in 1997, Adam (pictured above right) has strived to carve out a place for himself within the genre of sports photography. His ability to find the optimal composition and right lighting conditions have led to a series of images that are a delight to view. His pictures could just as easily sit upon a gallery wall as they could within the pages of a magazine. Adam's love of photography is evident from his pictures and, like many of us, he has never lost his sense of wonder at the process.

Adam began his career as a news photographer at *The Sydney Morning Herald* and his desire to specialise in sports photography saw him move to Getty Images in 1998, an agency that has long been held as a hotbed of journalistic talent. Since joining the

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ALL PICTURES © MARTIN PARR/MAGNUM PHOTOS

of a feature on the Only In England exhibition at the Science Museum's Media Space. Only in England celebrates everything that's absurd, humorous, pompous, ridiculous and wonderful about the English, the fascinating eccentricities of our odd social rituals through the lenses of Martin and Tony.

Martin first became interested in photography when he was a teenager and went to visit his grandfather near Bradford in West Yorkshire.

'Martin's images are easy to recognise, not only for their colours and framing, but also for their witty observations'

His grandfather, a keen amateur photographer, lent Martin a camera and invited him to go out shooting. They would then come back, process the films and make prints. Following this, he studied photography at the Manchester Polytechnic from 1970–1972. During the following years, he published a handful of acclaimed photo books and in 1994 was made a member of Magnum Photos.

Martin's images are easy to recognise, not only for their distinctive vivid colours and unconventional framing, but also for their pronounced humour and witty observations. His images complement each other, his series tell stories and his talent as a curator mean they'll always be impeccably arranged. The phrase 'That's very Martin Parr' has become part of photographic vocabulary.

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Getty Images team, Adam has been based in the USA, Australia, China and Japan. He has photographed five Olympic Games and covered assignments around the world for such high-profile magazines as *Sports Illustrated*, *Life* magazine, *Time* magazine, *Harpers Bazaar* and *Marie Claire*.

Adam's pre-eminence in the field of sports action photography has been widely recognised within the photographic world. Throughout his career, he has won a number of major international awards, one of which was a place in the Sports Stories category of the World Press Photo Awards in 2012.

While he has trained his lens on various sports, it is his dramatic images of swimmers that have won him acclaim. Adam's beautiful photographs offer us images that often go unseen in the journalistic documentation of photographs of swimmers and divers, with many of the images taken underwater using remote-trigger equipment.

'Adam's beautiful photographs offer us images that often go unseen in the journalistic documentation of photographs of swimmers and divers'

'I like taking risks with my photography when I can,' says Adam. 'I believe that's when you are more likely to capture something different and achieve a unique image. The Olympics is a good test, as it forces you to look for something unique to ensure you don't get the same pictures as everyone else. This is one of my greatest motivations as a photographer.'

Sports photography is tough, admits Adam. However, he maintains that if you have enough drive and passion, there is nothing to stop any budding sports photographer from carving out a career for themselves.

'Like anything, if you want it enough it will happen,' he says. 'There will be occasions where it's like hitting your head against a brick wall. It is hard, but if you're passionate you'll succeed. I've seen it so many times where people didn't even really mean to become a sports photographer. They gave it a go and found that it became their life. Always remember photography is not about the equipment – it's about learning to see the picture.'



GfK

ACCESSORY OF THE YEAR

NOMINEES: MANFROTTO 054 MAGNESIUM BALL HEAD WITH Q6 TOP LOCK QUICK RELEASE • MANFROTTO 190 XPRO3 TRIPOD • NISSIN MG8000 EXTREME FLASHGUN • OLLOCLIP TELEPHOTO + CIRCULAR POLARISING LENS • VANGUARD HERALDER 33 MESSENGER BAG • WESTERN DIGITAL MY PASSPORT HARD DRIVE

Manfrotto 190 XPRO3

WITH A legacy of innovative design and exceptional build quality, the Manfrotto 190 XPRO3 is the perfect update to the classic tripod. Now featuring a Quick Power Lock leg-lever design, all the legs can be extended using one hand and a brand-new Easy Link port allows users to screw in an arm for attaching LED lights, reflectors or other accessories. Improvements have also been made to the locking system at the top of the tripod legs and the 90° column has been redesigned to make it more compact. This brings the Manfrotto 190 XPRO3 back to the forefront of tripod design.

TESTED 16 NOVEMBER 2013



ENTHUSIAST COMPACT SYSTEM CAMERA OF THE YEAR

NOMINEES: NIKON 1 V2 • OLYMPUS PEN E-P5 • PANASONIC LUMIX DMC-G6 • PANASONIC LUMIX DMC-GX7 • SAMSUNG GALAXY NX • SAMSUNG NX300 • SONY NEX-6

Panasonic Lumix DMC-GX7

PANASONIC was brave in stating that the Lumix DMC-GX7 was its best-ever G-series camera at the time of its release, but after thorough testing at AP we found it hard to disagree with the manufacturer's claim. The standout feature on the GX7 is its amazingly sharp electronic viewfinder – one of the first premium compact system cameras to feature a tilting EVF alongside a 3in touch-sensitive tilting display. With every other area of the camera's handling, autofocus and build quality polished, the GX7 delivers everything you'd expect and more from a camera of its pedigree and price.



TESTED 14 SEPTEMBER 2013



TESTED 30 NOVEMBER 2013

PRINTER OF THE YEAR

NOMINEES: CANON PIXMA PRO-100 • EPSON EXPRESSION PHOTO XP-950

Epson Expression Photo XP-950

YOU MIGHT assume that making A3 prints of your images would require a prohibitively large printer, but the clever design of Epson's Expression Photo XP-950 allows it to produce large, beautifully coloured photographic prints out of a relatively compact build. What we love about the Epson XP-950 is that it is tailored specifically to the needs of photographers, with a dedicated tray for photo paper. It also has a large touchscreen for smooth, easy operation, and built-in Wi-Fi that works with Epson Connect to allow quick printing from any device, anywhere, simply by installing the Epson iPrint app.



TESTED 19 JANUARY 2013

PREMIUM COMPACT CAMERA OF THE YEAR

NOMINEES: FUJIFILM X100S • NIKON COOLPIX A • RICOH GR • SONY CYBER-SHOT DSC-RX1 & RX1R

Sony Cyber-shot DSC-RX1 & RX1R

UNTIL the launch of the Cyber-shot DSC-RX1 and RX1R, full-frame cameras had a reputation for being fairly cumbersome. Squeezing a 24.3-million-pixel, Exmor CMOS full-frame sensor into a body as small as the RX1 and RX1R's should be recognised as a marvellous achievement by Sony. Not content with fitting a large sensor, the addition of an equally impressive Carl Zeiss optic with a focal length of 35mm and a bright f/2 aperture helps to deliver razor-sharp images. For those desiring the finest level of detail, the addition of the RX1R with its lack of an anti-aliasing filter is also warmly received with no additional expense required. Both models will be remembered for bringing DSLR quality to a small and conveniently sized compact for the first time.

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Amateur Photographer AWARD WINNER 2014 Consumer CSC of the Year

TESTED 24 AUGUST 2013

CONSUMER COMPACT SYSTEM CAMERA OF THE YEAR

NOMINEES: CANON EOS M • FUJIFILM X-M1 • NIKON 1 J3 • PANASONIC LUMIX DMC-GF6 • PENTAX Q10

Fujifilm X-M1

THE FUJIFILM X series is one of the most spectacular success stories of recent years. Since the launch of the X100, this range of retro-styled premium compact system cameras has gone from one hit to the next. It's not just the styling that appeals, though, as Fujifilm has made innovations with the mechanics of the cameras too, namely in the unique X-Trans sensor. The X-M1 retains the great look and functionality of the X series, wrapped up in the body of the most affordable model yet. It contains the same terrific sensor that won over fans of the X-Pro1 and produces terrific images with it. The X-M1 is one of the best entry-level compact system cameras we've encountered and well worthy of this award.

CONSUMER CAMERA OF THE YEAR

NOMINEES: CANON EOS 100D • NIKON D5200 • NIKON D5300 • PENTAX K-50 • SONY ALPHA 58

Nikon D5300

FOR PHOTOGRAPHERS image quality is king, and with a 24.2-million-pixel, APS-C-sized sensor and no anti-aliasing filter, the Nikon D5300 has excellent image quality for its class.

Although built-in Wi-Fi and GPS connectivity are welcome additions, it is the sensitivity of ISO 100-12,800, a new Expeed 4 image-processing engine and a 39-point Multi-CAM 4800DX AF sensor that make the D5300 ideal for entry-level DSLR users, but equally useful for those more demanding enthusiast photographers. Nikon has succeeded in creating an affordable DSLR that will fulfil the needs of many.

TESTED 14 DECEMBER 2013



Amateur Photographer AWARD WINNER 2014 Consumer Camera of the Year



Amateur Photographer AWARD WINNER 2014 Consumer Compact Camera of the Year

TESTED 2 FEBRUARY 2013

CONSUMER COMPACT CAMERA OF THE YEAR

NOMINEES: CANON IXUS 255 HS • CANON POWERSHOT S110 • PANASONIC LUMIX DMC-LF1 • PANASONIC LUMIX DMC-TZ40 • SONY CYBER-SHOT DSC-HX50

Canon PowerShot S110

WITH raw shooting, Wi-Fi and costing less than £400, the Canon PowerShot S110 built on the success of its award-winning predecessor, the S100, by adding more features. These extras include touchscreen operation that is as responsive as a high-end smartphone and excellent handling.

Canon added some improved navigation options via the lens-control ring, making it possible to customise and control a number of shooting-mode values such as aperture, ISO, exposure compensation and focus. Although it is a consumer digital compact, the S110 is much more than just a point-and-shoot camera. The quality of its images and its functionality are impressive for a camera at its price point.



Amateur Photographer AWARD WINNER 2014 Enthusiast Compact Camera of the Year

TESTED 27 JULY 2013

ENTHUSIAST COMPACT CAMERA OF THE YEAR

NOMINEES: CANON POWERSHOT G16 • FUJIFILM X20 • NIKON COOLPIX P7800 • SONY CYBER-SHOT DSC-RX100 II

Sony Cyber-shot DSC-RX100 II

IN 2012, the original Sony Cyber-shot DSC-RX100 impressed us greatly, scoring particularly well for noise and resolution thanks to the large 1in sensor inside the camera. The updated Sony Cyber-shot DSC-RX100 II has the same 20.2-million-pixel resolution and 1in-sized sensor. However, the Exmor R sensor used is back-illuminated to improve low-light performance. In addition to this improved sensor design, the RX100 II sees the introduction of a tiltable LCD screen, Wi-Fi connectivity and a multi-interface hotshoe. Between all these extra features and its class-leading image quality, Sony has created one of the best compact cameras we have ever seen.



TESTED 7 DECEMBER 2013

BRIDGE CAMERA OF THE YEAR

NOMINEES: CANON POWERSHOT SX50 HS • SONY CYBER-SHOT DSC-HX300 • SONY CYBER-SHOT DSC-RX10

Sony Cyber-shot DSC-RX10

SONY may have achieved a world first with the Alpha 7 and 7R, but you could argue that the company has managed it again with the RX10 in producing the first bridge camera on which someone would be willing to spend £1,000. The RX10 looks expensive on paper, but it manages to justify its cost in spectacular fashion, with its 1in, 20.2-million-pixel CMOS sensor (four times larger than you'd find in most bridge cameras) and Zeiss Vario-Sonnar T* 24-200mm lens with a constant aperture of f/2.8 the whole way along that focal length. 'Arguably the best digital bridge camera we have tested,' we said in our review, and that could remain the case for quite some time.

ZOOM LENS OF THE YEAR

NOMINEES: SIGMA 18-35MM F/1.8 DC HSM • TAMRON SP AF 17-50MM F/2.8 XR DI II VC LD ASPH (IF) • TAMRON AP 70-200MM F/2.8 DI VC USD

Sigma 18-35mm f/1.8 DC HSM

BEING the world's first-ever zoom lens with a maximum aperture of f/1.8 wasn't going to guarantee a win for Sigma in this category, but it certainly didn't hurt its chances.

Offering an f/1.8 aperture on a zoom lens of this quality allows for some great shooting possibilities, such as stunning separation in portraits as well as in wideangle shots, thanks to the extreme shallow depth of field. This lens is so good that it could potentially replace the need to buy dedicated prime lenses at this aperture for some photographers.

Quality and performance are our key considerations, and although we don't score products based on price, the great value for money delivered by a product that matches the quality of a lens almost double its price made a strong case for the Sigma 18–35mm f/1.8 DC HSM lens.



TESTED 31 AUGUST 2013

TESTED 23 MARCH 2013



FIXED FOCAL LENGTH LENS OF THE YEAR

NOMINEES: SAMYANG T-S 24MM F/3.5 ED AS UMC • SONY CARL ZEISS PLANAR T* 50MM F/1.4 ZA SSM • TAMRON SP 90MM F/2.8 DI VC USD MACRO

Tamron SP 90mm f/2.8 Di VC USD Macro

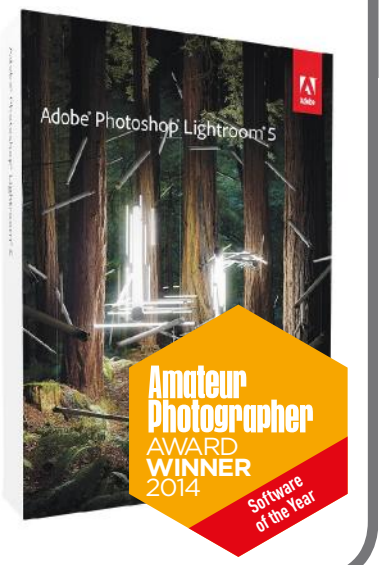
THERE are a number of macro lenses with focal lengths around the 100mm mark, but the Tamron SP 90mm f/2.8 Di VC USD Macro stood out from its competitors when we tested it. Offering a true 1:1 macro reproduction at a minimum focus distance of 30cm, and with rounded aperture blades, the lens produces excellent images. The high-resolution lens generates extremely sharp macro pictures. However, it is the addition of the new Vibration Control optical stabilisation that helps to make it possible to shoot handheld macro images with this lens, as well as making it a good choice for portrait images.

SOFTWARE OF THE YEAR

NOMINEES: ADOBE PHOTOSHOP LIGHTROOM 5 • DXO FILMPACK 4.0 • NIK SOFTWARE DFINE 2.0 • TOPAZ DENOISE

Adobe Photoshop Lightroom 5

WHEN processing batches of images or making less serious adjustments to an image, there are few software programs that can rival the functionality of Adobe Photoshop Lightroom. However, it is more than just an editing program, as it allows users to catalogue their images and creates an easy-to-use workflow. In the new version of Abobe Photoshop Lightroom 5, we see improvements made to the Spot Removal Tool, Local Adjustment Brush and Colour Noise Reduction, among others. In addition, Adobe has added a new Radial Filter that allows users to adjust a gradated area that can be used to draw attention to a particular part of an image.



TESTED 29 JUNE 2013

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INNOVATION OF THE YEAR & READER PRODUCT OF THE YEAR

INNOVATION OF THE YEAR NOMINEES: 1.4X CONVERTER BUILT INTO THE CANON 200-400MM F/4 LENS • ANDROID OPERATING SYSTEM IN SAMSUNG GALAXY NX • ANTI-ALIASING SIMULATOR IN PENTAX K-3 • DIGITAL SPLIT-SCREEN FOCUS IN FUJIFILM X-SERIES CAMERAS • NIKON 1 AW1 – THE WORLD'S FIRST DIGITAL UNDERWATER SYSTEM CAMERA • SONY QX SMARTPHONE 'LENS CAMERAS' **READER PRODUCT OF THE YEAR NOMINEES:** ADOBE PHOTOSHOP LIGHTROOM 5 • CANON EOS 6D • PENTAX K-3 • SIGMA USB DOCK • SONY ALPHA 7/7R

Pentax K-3

TESTED 30 NOVEMBER 2013

THE PENTAX K-3 picked up a pair of trophies at this year's awards for Innovation of the Year and AP Reader Product of the Year, as voted for by *Amateur Photographer* readers.

Since the advent of digital photography, it has been common practice for manufacturers to fit an anti-aliasing filter in front of a sensor to counteract the unwanted affects of moiré patterning, whereby repeating patterns of a similar frequency can appear to traverse each another. With an anti-aliasing (AA) filter having the effect of softening an image very slightly to reduce moiré, many manufacturers have taken the bold decision to omit this filter in an effort to resolve the finest levels of detail from the sensor.

With no anti-aliasing filter in front of its 24-million-pixel sensor, the K-3 instead uses an anti-aliasing simulator – an effective innovation that utilises the camera's sensor-shift IS system to simulate the effect of having the filter built in. It works by applying vibrations to the image-sensor unit during an exposure, with these microscopic vibrations causing just enough blur to give the same effect as having an optical anti-aliasing filter. The concept works well and it's an effective solution to a problem within digital imaging, with users having the choice to shoot with or without the simulator depending on the circumstances.



ENTHUSIAST CAMERA OF THE YEAR

NOMINEES: CANON EOS 6D • CANON EOS 70D • NIKON D7100 • PENTAX K-3 • PENTAX K-5 II

Canon EOS 6D

THE MUCH-ANTICIPATED Canon EOS 6D was discussed and debated long before its official name was announced. However, once it was revealed, it was clear that Canon was onto a winner with the introduction of a number of technological firsts in the Enthusiast Camera of the Year category, including built-in Wi-Fi connectivity.

Low-light performance from the EOS 6D was very impressive, with the camera's native ISO sensitivity range of ISO 100-25,600 delivering crisp images with bold colours in fading daylight at ISO 3200, even when viewed at 100%.

Touchscreen control and hybrid AF from the 650D made their way into the 20.2-million-pixel EOS 6D, which also benefited from the inclusion of GPS and Wi-Fi. With a transmission range of up to 30m, the EOS 6D was one of the first DSLRs to include the workflow-changing ability to print images wirelessly straight from the camera body and control the camera from a smart device via the dedicated Canon EOS Remote app.

Considering this was Canon's first attempt at delivering these features, they worked excellently, delivering rapidly responsive remote shooting and live view control. Coupled with the technological additions, the EOS 6D's intuitive handling and its compact but sturdy build, this camera is a natural choice for many enthusiasts.

TESTED 26 JANUARY 2013





PREMIUM COMPACT SYSTEM CAMERA OF THE YEAR & PRODUCT OF THE YEAR

PREMIUM COMPACT SYSTEM CAMERA OF THE YEAR NOMINEES: LEICA M (TYPE 240) • OLYMPUS OM-D E-M1 • SONY ALPHA 7R

Sony Alpha 7R

Rounding off a fantastic 12 months for Sony, the **Alpha 7R** with its 36.4-million-pixel full-frame sensor is the winner of **Premium Compact System Camera of the Year** and **Product of the Year**



EVERY once in a while a camera comes along that makes everyone stand up and take notice, and the Sony Alpha 7R has certainly done that. By managing to fit a full-frame, 35mm-size, 36.4-million-pixel CMOS sensor inside a small compact system camera, the Sony Alpha 7R is only really rivalled by the Leica M in terms of mirrorless cameras. In our test, the Alpha 7R was one of the few cameras that have been able to completely outresolve our resolution chart, with only the Nikon D800 and D800E matching the Alpha 7R in terms of resolution.

The sensor doesn't only provide the Alpha 7R with an extremely high resolution, but it also allows images to be shot at sensitivities from ISO 50-25,600. The Alpha 7R offers a dynamic range of 13.24EV, which is impressive, especially given the sensor's high resolution. Our images shot with the Alpha 7R showed that there is plenty of highlight and shadow detail that can be revealed when editing raw images, and this, when combined with the high resolution, make the camera great for landscape photographers.

With built-in Wi-Fi connectivity it is easy to transfer images, or even control the camera, via a smartphone. Videographers are also extremely well catered for with full 1080p HD video capture, and you can even export raw footage from the camera's HDMI socket.

Another useful feature that both photographers and videographers can use is the Zebra setting. This displays a scrolling black and white pattern in areas of blown-out highlight detail



Not only is the Sony Alpha 7R capable of producing exceptionally detailed images, but it does so at a very competitive price. The camera is significantly cheaper than the Leica M and Nikon D800/800E.

'The Sony Alpha 7R is only really rivalled by the Leica M in terms of mirrorless cameras'



TESTED 14 DECEMBER 2013

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Based on the widely acclaimed Di622 MkII, the new Nissin Di600 incorporates the MkII's features into a powerful and cost-effective flashgun.

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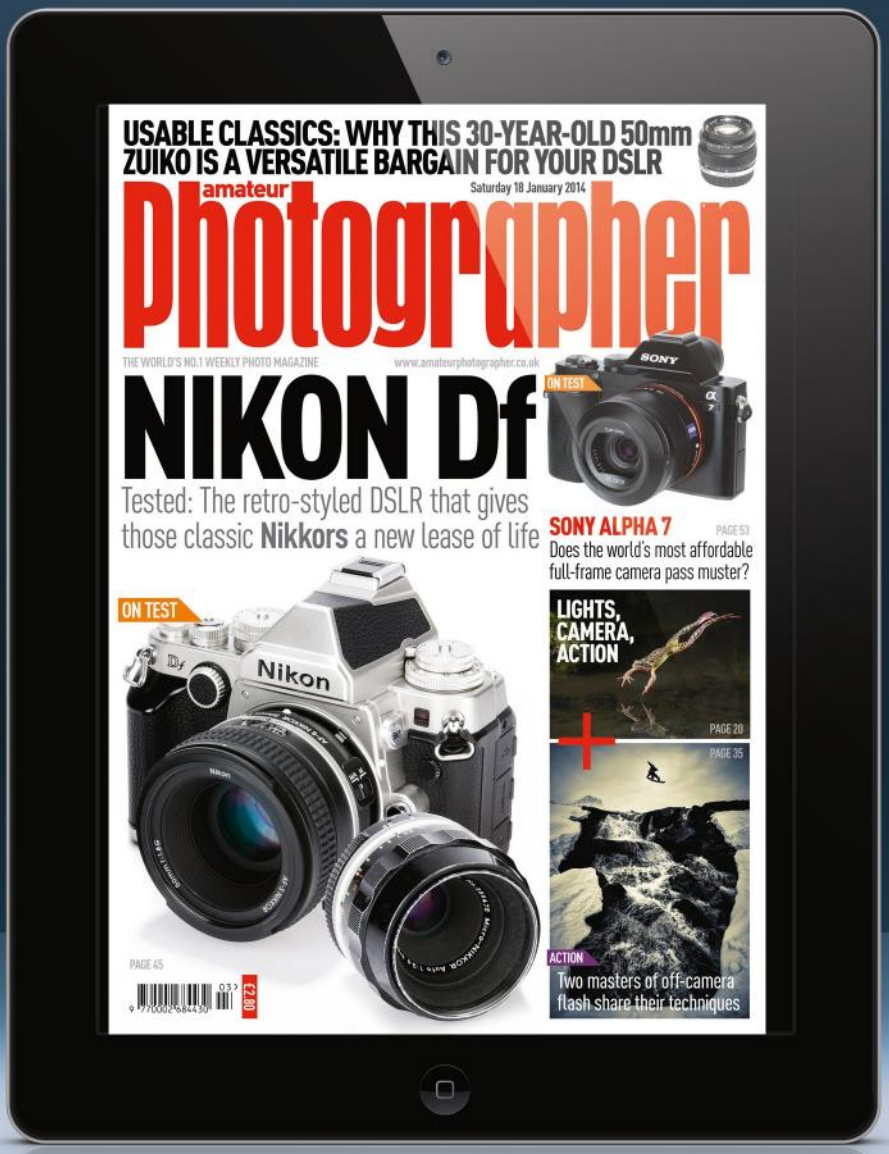
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Faith Speedlight Stand £49.99

www.faithtripods.com



MEASURING 180cm in height when fully extended, the Faith Speedlight Stand features a cold-shoe attachment that can be easily removed to reveal a standard tripod screw thread on a head, which in turn can be panned and tilted. To the side is an umbrella holder, which is a nice addition. The emphasis is very much on quick set-up; the light stand takes a moment to deploy and adjust with the no-lock pull-release system for the central column. This makes things a little precarious, though. The manufacturer recommends a maximum load of 2.5kg and you wouldn't want to push it any higher.

My real concern is stability. As with other Faith products, the aluminium and plastic build makes the 0.54kg Speedlight Stand a breeze to carry, but means it feels a little unsteady. Fortunately, Faith has come up with a rather innovative solution: an additional rubber pouch that can be filled with water and affixed to the bottom of the stand to provide extra weight and prevent the it from tipping over. It's a clever idea, providing a source of additional ballast that won't weigh down your kit bag (although, of course, a source of running water near your shoot is a prerequisite for it to be useful).

Jon Stapley

Amateur Photographer
A lighting stand that's a little slight, but convenient and portable
★★★☆☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Lomography Experimental Lens Kit £79

shop.lomography.com/gb

LOMOGRAPHY has created a lens bundle for micro four thirds digital cameras to inspire experimental and creative imagery, which contains a 12mm wideangle, a circular fisheye for extreme 160˚ shots; and a standard 24mm.

These plastic lenses are lightweight, and appear to have some anti-reflective coating. Results can be hit and miss, especially when using the mechanical shutter in the lenses for multiple exposures. Also, you have to balance ISO sensitivity and a high-enough shutter speed to avoid camera shake. Generally, ISO 800-3200 worked on my Olympus OM-D E-M10, but noise may be an issue on older cameras at these speeds.

The lenses are susceptible to fringing and soften from the centre of the frame. The fixed f/8 aperture also limits their use in low light, but in good light they capture colours and tone pleasantly.

This kit would make a fun present bundled with a micro four thirds camera. While many recent cameras offer similar features via creative shooting modes, owners of older models will get more out of their cameras and better develop an understanding of some of photography's fundamentals. **Jon Devo**

Amateur Photographer
An interesting lens kit – not the most versatile or reliable, but fun for beginners
★★★☆☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D3300
It's the company's latest and smallest entry-level DSLR. We find out if its performance matches the claims being made for it.
AP 8 March

Westcott Ice Light
We test a new handheld light-wand that allows for a flexible approach to lighting subjects.
AP 8 March

Testbench: Six of the best
We take a look at six of the best lightmeters on the market today, from the most basic to state-of-the-art models.
AP 8 March

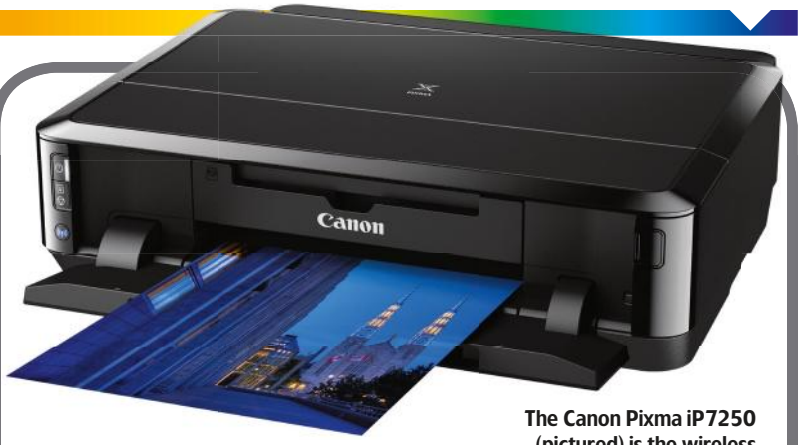
Canon EOS 1200D
A first look at the company's latest entry level DSLR, which boasts a 'premium' feel and an 18-million-pixel APS-C-sized sensor.
AP 8 March

Fujifilm X-T1
We look at a fashionably retro 16-million-pixel compact system camera and find out if it is a case of style over substance.
AP 15 March

CONTENT MAY BE SUBJECT TO CHANGE

AskAP

Let the AP team answer your photographic queries



The Canon Pixma iP7250 (pictured) is the wireless successor to the iP4300

WI-FI PRINTER

Q It is often said that a lot of people never print their pictures, but for me it is the most pleasurable part of digital photography. I have been more than satisfied with my Canon Pixma iP4300 printer, which is still working well after about three years and thousands of A4 prints. It produces prints with excellent sharpness, contrast and depth of colour, despite it being a low-to-mid-range printer. But things do not last for ever and I would quite like Wi-Fi. The trouble is, the world is now dominated by 'all-in-ones' and I wonder whether they produce the same photo quality. My wife's all-in-one Epson, for example, is very acceptable, but I've printed the same file through the same software at A4 on both it and my iP4300 and the difference stands out.

I don't want the printer for anything other than printing photos (text goes through my HP laser printer much faster and I have a Canon 8600 scanner that also seems to defy mortality), nor do I want anything bigger than A4. Do you have any suggestions? I fear your answer will be an expensive A3 job with more inks!

Horton Rogers

A It seems that you've got a printer you really like, which produces results you're happy with and that ticks all the right boxes in terms of you wanting to print your photos at an A4 size. The only thing it doesn't seem to do is connect to your computer wirelessly, but it didn't do that yesterday, or last month, or last year, and I bet it still managed to churn out some cracking prints for you.

More pertinently (or perhaps that should be impertinently), where do you plan on positioning your new wireless printer? If it is going to occupy the same space as your existing printer (next to your computer, perhaps), then I would question why you feel a need to cut the cord. However, if you insist, Canon's Pixma iP7250 would be the natural wireless successor to your iP4300.

Chris Gatcum

TRIGGERING THE SHUTTER

Q If I set up a sound trigger on my camera and try to take a photo of a glass shattering with a pellet fired from a BB gun, when will the shutter fire exactly? Will I miss the shot because of the noise of the pistol? Or would the shutter fire when the glass explodes noisily?

Thomas Latcham

A The glib answer to when your shutter will fire is 'when you want it to'. Or at least that's what you should be aiming to achieve. There are two options when it comes to setting up this type of shot. The first is to shoot in total darkness, holding the camera shutter open and using the sound trigger to fire a flash. The second is to trigger the camera. Whichever option you choose, your equipment and set-up are what will largely determine your results. A less-sensitive sensor that is close to the glass is only likely to pick up the sound of the glass exploding, for example, whereas a highly sensitive sensor that is positioned at a greater distance could be triggered by any number of sounds.

While sensitivity and positioning are important factors, you will also need to make sure that you have the right delay between the trigger sound registering and your camera or flash firing. Timing is critical in this type of shot, and a fraction of a second can be the difference between the pellet hitting the glass and the pellet exiting the glass. Between these two there are infinite 'moments' that can be recorded, depending on when precisely your camera or flash is fired.

A delay can be introduced in several ways, ranging from sophisticated electronic delay units that let you program a precise pause, through to a simple change in the position of the sensor. As the distance between the sensor and subject increases, so does the delay between the sound and it being registered (sound travels, and this takes time).

To find out more I suggest you visit www.hiviz.com, a website dedicated to DIY high-speed photography. Among the galleries and practical shooting tips you'll also find instructions on making your own sound triggers, photogate triggers and electronic delay circuits.

Chris Gatcum

ASK...

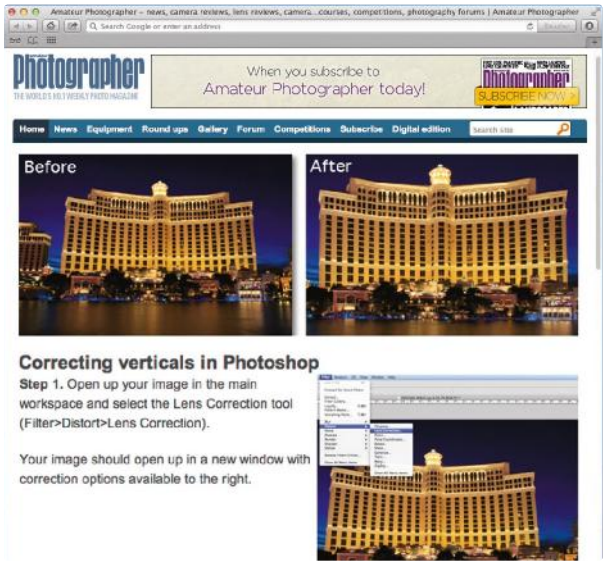
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CORRECTING KEYSTONING

Q As a relative newcomer to digital photography, I would like to know your opinion/explanation of the relative merits of correcting 'keystoning'.

As I understand it, there are two possible solutions: appropriate perspective correction using software (Lightroom, DxO Viewpoint, and so on) or using a perspective control lens (such as the Canon TSE series of lenses). Can you tell me if there is any appreciable difference in the end result from

For most of us, software-based correction will usually produce perfectly acceptable results



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AP GLOSSARY

Keystoning

Some people refer to it as 'keystoning', while others use the term 'converging verticals', but they both refer to the same thing: parallel lines in an image that appear to converge. It is caused simply by tilting the camera up or down, the classic example being a building that appears to be 'leaning backwards' as you look up at it. However, it is not restricted to wideangle focal lengths, as some people assume – any lens can introduce the convergence.

As Robert Finch notes in this week's *Ask AP*, it can be countered through the use of a specialist perspective-control (tilt-and-shift) lens and corrected using software. These are not the only solutions, though. As it is caused by tilting the camera (often tilting it upwards to get the top of a tall building in the frame), the easiest solution is not to tilt the camera. Moving back from your subject or, rather counter-intuitively, attaching a wider-angle lens, may enable you to photograph a building in its entirety, with the camera level. So long as the back of the camera is parallel to the building, the verticals will not converge. Of course, this can affect the composition somewhat (usually by increasing the amount of foreground in a shot), so you will either need to use that to your advantage or be prepared to crop your images.

using one or the other technique? That is to say, is the difference purely theoretical? It seems that the software approach is a much cheaper option, even though one might still dream of owning an expensive perspective-control lens!
Robert Finch

A The difference between correcting keystoning (or 'converging verticals' to give it another name) using software and correcting it with a lens is that using a lens gives you a distortion-free image at the time of capture. This means that you get a full-resolution image that doesn't need the pixels pushed around in a potentially 'destructive' way.

Conversely, when you start manipulating an image using software, there's going to be some interpolation involved, which adversely affects image quality (typically by reducing edge sharpness and, consequently, contrast). For example, let's say that you've photographed a building and there's an obvious keystone effect. In your image, the top of the building measures 500 pixels across before correction, but 750 pixels across when it's been 'stretched out' in your software. Although it now looks 'correct' in terms of the distortion, 250 pixels have come from somewhere, and that's just at the very top of the building.

In addition, when you widen the top of a building to straighten verticals, it's possible that it will appear squatter than it does in reality, requiring another adjustment to make it taller. Again, this means more manipulation of the original data, more interpolation and another 'hit' on image quality.

So, the difference between lens-based and software-based correction is certainly not theoretical, and there can be an appreciable difference between the two. However, as editing software has matured, so too have the algorithms underpinning areas such as interpolation, so you might not see any loss of quality through software-based distortion correction, especially if your corrections are not that extreme to start with. Unless you're making a living from architectural photography and encounter this on a daily basis (when lens-based correction will save you a lot of post-production work), my feeling would be that software-based correction is going to produce perfectly acceptable results in the majority of situations.
Chris Gatcum

SCALING CONFUSION

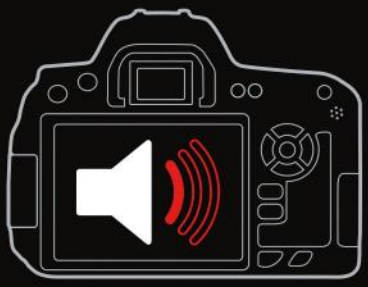
Q I read with interest the *Glossary* on resolution (AP 1 February), but I remain confused by what is meant by 'scaled to 100%'. Your example suggests that it means when scaled to any number of pixels per inch that happens to be chosen, rather than any scaling inherent in the file itself. Is that correct? Therefore, the same file would be scaled to 100% at 6000x4000in final image size if 1ppi had been chosen and 6x4in if 1000ppi had been chosen.
J Brown

A By 'scaled to 100%', I was referring to the scale set when you make a print. If you took an image measuring 6000x4000 pixels and set the resolution to 1000ppi (pixels per inch), you would only get a 6x4in print if it were printed at (or 'scaled to') 100%. Similarly, if you changed the resolution to 1ppi you would get a 6000x4000in print only if the print is scaled to 100%.
Chris Gatcum

Panasonic

DSLRs*

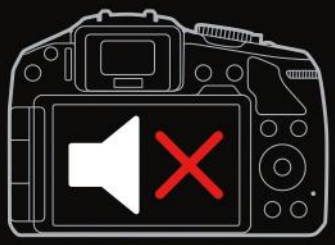
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Vs

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*DSLRs vs. LUMIX G, correct as at 03.12.13.

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LEICA 70 - 210mm f4 VARIO ELMAR R .....EXC++ £399.00
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VIBRATION REDUCTION .....MINT BOXED £999.00
NIKON 70 - 300mm f4/5.6 "G" BLACK .....MINT-BOXED £95.00
NIKON 70 - 300mm f4/5.6 "D" ED .....MINT-BOXED £145.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S
VIB REDUCTION .....MINT BOXED £299.00
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NIKON 80 - 200mm f2.8 IF-ED A/F "D" .....MINT CASED £395.00
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18-55mm f/3.5-5.6 DA WR	£159.00
18-135mm f/3.5-5.6 DA WR	£499.00
18-270mm f3.5-6.3 ED SDM	£599.00
50-135mm f/2.8 ED IF DA*	£999.00
50-200mm f/4-5.6 ED WR	£199.00
55-300mm f/4.0-5.8	£279.00
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V2 + 10-30mm Lens £659
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24.2 megapixels | 4.0 fps | 1080p movie mode

D3200 Body £317

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR £369
D3200 + 18-55mm VR + 55-300mm £639

CUSTOMER REVIEW: D3200 Body
'A great tool for landscape photography' *Frank – West Midlands*



Nikon D5200 *Black, Red or Bronze*
24.1 megapixels | 5.0 fps | 1080p movie mode

D5200 From £508

D5200 Body £508
D5200 + 18-55mm f3.5-5.6 G AF-S DX VR £549

CUSTOMER REVIEW: D5200 Body
'Well built and fantastic picture quality' *Lsilva – somerset*



Nikon D5300
24.2 megapixels | 5.0 fps | 1080p movie mode
NEW!

NEW! D5300 From £669

D5300 Body £669
D5300 + 24-85mm lens £739

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Nikon D7000
16.2 megapixels | 6.0 fps | 1080p movie mode

D7000 Body £579

D7000 + 18-105mm VR £705
D7000 + 18-105mm VR + 70-300mm £1144

CUSTOMER REVIEW: D7000 Body
'great all round camera' *Teddy – Nottinghamshire*



Nikon D7100
24.1 megapixels | 6.0 fps | 1080p movie mode

D7100 From £839

D7100 Body £839
D7100 + 18-105mm VR £979

CUSTOMER REVIEW: D7100 Body
D7100 good lightweight camera *Sammydo – Ulster*

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SONY



A7R *Black*
36.4 megapixels | 4.0 fps | Full Frame CMOS Sensor
NEW!

NEW! A7R Body £1689

NEW! A7R Body £1695
NEW! A7 Body £1235
NEW! A7 + 28-70mm £1489

RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* £929
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T* £749



NEX-6 *Black*
16.1 megapixels | 10.0 fps

NEX-6 Body £479

NEX-6 + 16-50mm PZ £529
NEX-6 + 16-50mm PZ + 55-210mm £679
NEX-3N + 16-50mm PZ £319
NEX-7 Body £695
NEX-7 + 18-55mm *Black* £729



A99
24.3 megapixels | 6.0 fps | Full Frame CMOS Sensor

A99 Body £1999

A99 Body *Black* £1949
A77 From £729
A58 + 18-55mm £359
A58 + 18-55mm + 55-200mm £509

RECOMMENDED LENSES:
Sony 50mm f1.4 £305
Sony 16-50mm f2.8 DT SSM £479

Panasonic



GM1
16.05 megapixels | 5.0 fps | 1080p movie mode
NEW!

NEW! GM1 + 12-32mm £579

G6 Body £429
G6 + 14-42mm £499
GH3 body £829
GH3 + 14-140mm £1199
GH3 + 12-35mm £1499

RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS £829
NEW! 14-140mm f3.5-5.6 OIS £495



GX7 *Black or Silver*
16.0 megapixels | 5.0 fps | 1080p movie mode
£100 CASHBACK*

NEW! GX7 Body £689

GX7 Body £589 Inc Cashback*
Price you pay today £689
+ 14-42mm £649 Inc Cashback*
Price you pay today £749
+ 20mm £749 Inc Cashback*
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GX7 Cashback* ends 31.03.14

OLYMPUS



OM-D E-M10 *Black & Silver*
16.1 megapixels | 8.0 fps | 1080p movie mode
NEW!

NEW! OM-D E-M10 From £529

OM-D E-M10 Body £529
OM-D E-M10 +14-42mm Electronic Zoom £699

OM-D E-M1 Body £1299
OM-D E-M1 + 12-50mm £1499
OM-D E-M1 + 12-40mm £1949
OM-D E-M5 Body £749
OM-D E-M5 + 12-50mm £899



E-P5 *Silver, Black or White*
16.1 megapixels | 9.0 fps

E-P5 Body £799

E-P5 + 14-42mm £899
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299
E-PL5 + 14-42mm £449
E-PL5 + 14-42mm + 40-150mm £649

RECOMMENDED LENSES:
Olympus 12mm f2.0 ED £899
Olympus 17mm f1.8 £369

PENTAX



K-3
24.0 megapixels | 8.3 fps | 1080p movie mode
NEW!

NEW! K-3 From £1029

K-3 Body £1029
K-3 +18-135mm £1349

K-5 II + 18-55mm WR £679
K-5 II + 18-135mm WR £949
K-5 IIs Body £719

K-50 From £479

K-500 From £349

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X-E2 *Black or Silver*
16.3 megapixels | 7.0 fps
NEW!

NEW! X-E2 From £759

X-E2 Body £769
X-E2 + 18-55mm £1149

RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R £409
Fujinon 60mm f2.4 R £465
Fujinon 18-55mm f2.8-4.0 OIS £499



X-T1
16.3 megapixels | 8.0 fps | 1080p movie mode
NEW!

NEW! X-T1 From £1049

NEW! X-T1 Body £1049
NEW! X-T1 + 18-55mm £1399

X-Pro1 Body £829
X-E1 Body £429
X-E1 + 18-55mm £689

NEW! X-A1 + 16-50mm *Red, Blue or Black* £379

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70D From **£858**

Canon EOS 100D



100D From **£399**

100D Body	£399
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Canon 700D



700D From **£489**

700D Body	£489
700D + 18-55mm f3.5-5.6 IS STM	£599
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700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM	£869

Canon EOS 1Dx



1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
'...honestly say that I have never been so excited about my equipment'
Snapperfish – Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
'...bought this as an upgrade to the 5D Mk 2 and have never looked back.'
Dave – Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
'...The full frame sensor is superb'
Sandan Cath – Luton

Canon EOS 7D



7D Body **£1029**

7D + 18-135mm f3.5-5.6 IS	£1259
7D + 15-85mm f3.5-5.6 IS USM	£1475

Canon EOS 6D



6D From **£1379**

6D Body	£1349
6D + 24-105mm f4.0 L IS USM	£1925

Canon 5D Mark III



5D Mark III From **£2329**

5D Mark III Body	£2329
5D Mark III + 24-105mm f4 L IS USM	£2899
5D Mark III + 24-70mm f2.8 L USM II	£4128

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CUSTOMER REVIEW: 5D Mark III +
★★★★★ 'Mind blowingly clear photography'
Zielo – Ireland

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6X Systematic Series:

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- 19cm Min Height

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YTL8353 Carbon Fibre	£209
YTL8354 Carbon Fibre	£209
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From £314.99

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TS-E 24mm f3.5 L II	£1699
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EF 35mm f1.4 L USM	£1158
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£489
EF 40mm f2.8 STM	£167
TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1259
EF 50mm f1.4 USM	£295
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£238
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1-5x Macro	£853
EF 85mm f1.8 USM	£309
TS-E 90mm f2.8	£1124
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EF 100mm f2.8 L IS USM Macro	£739
EF 135mm f2.0 L USM	£909
EF 180mm f3.5 L USM Macro	£1273
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EF-S 17-85mm f4.0-5.6 IS USM	£356
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EF-S 18-135mm f3.5-5.6 IS STM	£359
EF-S 18-200mm f3.5-5.6 IS	£410
EF 24-70mm f2.8 L USM II	£1799
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EF 28-135mm f3.5-5.6 IS USM	£379
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EF-S 55-250mm f4-5.6 IS STM Lens	£299
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NIKON LENSES

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24mm f3.5 D ED PC-E	£1465
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NEW! 35mm f1.8 G ED AF-S Nikkor	£519
35mm f2 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens.5-5.6 G ED VR	£149
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200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
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18-140mm f3.5-5.6 G ED AF-S DX VR	£499
18-140mm f3.5-5.6 AF-S G ED VR DX	£499
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
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24-85mm f3.5-4.5 AF-S G ED VR	£409
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4-5.6 G ED AF-S DX VR IF	£241
55-300mm f4-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£999
70-200mm f2.8G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439
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8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£349
18-200mm f3.5-6.3 DC OS HSM II	£259
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£319
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£719
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
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NEW! 120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From...£639
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17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR DI II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
NEW! 24-70mm f2.8 Di VC USD SP	£839
28-75mm f2.8 XR Di	£359
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150 F3.5 E £89
150 F3.5 PE M- Box £149
200 F4.5 PE £179
500 F8 EII £399
2x extender E £79
E14 ext tube £49
120 RFH £69
Polaroid Back £25
Rotary prism £129
AEIII prism £179
AEII Prism £79
WLF £49
Plain Prism E £29
Angle viewfinder E £129
Winder £79
Winder EI £149
M bracket £69
Speed Grip E £39
Tripod adapter E £39
Metz SCA 386 ..... £49
Ext tube 14 or 42 each ... £49

BRONICA SQ 6x6 USED
SQAi complete £449
SQAi body £249
SQA + 80 + 120 RFH ... £199
SQB + 80 + RFH £299
SQ + 80 + RFH £179
40 F4 PS £379
40 F4 S £299
50 F3.5 PS £199
50 F3.5 S £149
110 F4.5 PS macro £379
135 F4 PS M- £249
150 F3.5 S £179
150 F4 PS £149/199
200 F4.5 PS M- box £199
2x PS converter M- £179
Polaroid back £25
135N back £119
SQAi 120 RFH £79
SQA 120 RFH £49
Plain Prism S Boxed £69
AE Prism Early £79
ME Prism Finder £79
Metz SCA 386 ..... £49
Lens Hood 65-80 ..... £20
SQAi Motorwinder £149
Speed grip S £69

BRONICA GS 6x7 USED
G18 Ext Tube box £39
Polaroid Back £25
Speed Grip £49
AE Prism Finder G £79
AE Rotary Prism £129

CANON DIGITAL AF USED
1D MKIV body box £2399
1DS MKIII body £1299
1D MKIII body £899
1D MKIII body scruffy ... £749
1D MKII body £299
7D body box £579
5D MKIII body £1899
5D MKII body box £1099
5D MKI body box £599
60D body M- box £449
50D body £399
20D body £149
600D body box £299
550D body £279
450D body £169
400D body £149
BG-E2N ... £59 BG-E2 ... £49
BG-E3 ..... £29
BG-E4 (5D MKI) £49
BG-E5 ... £69 BG-E6 ... £119
BG-E8 grip £89
BG-E11 ..... £239
BG-E13 M- box £169
SX40 compact box £149
SX1 IS compact M- box ... £179
S3 IS compact £69

CANON AF USED
EOS 1V body box £299
EOS 3 + PB-E2 ..... £239
EOS 3 + BP-E1 ..... £199
EOS 3 ..... £99/169
EOS 1n body £129
EOS 3 body £129
EOS 5 body £39
EOS 30 body £39
EOS 600 body £20
EOS 650 body £20
EOS 300 body £20
EOS 500 body £20
EOS 50E body £20
10-22 F3.5/4.5 U box ... £419
14 f2.8 L II M- box £1399
17 TSE F4 L M- box ... £1599
17-85 F4/5.6 IS U EFS ... £199
18-55 F3.5/5.6 IS EFS ... £79
18-55 F3.5/5.6 EFS £59
20 F2.8 M- box £299
22-55 F4/5.6 ..... £49
24-85 F3.5/4.5 ..... £149
24-105 F4 L M- £579
28 F1.8 USM £279
28-135 F3.5/5.6 ..... £179
50 F1.4 U M- box £239
50 F1.8 MKII box £69
55-250 F4/5.6 IS EFS .. £139
55-200 F4/5.6 U £69
60 F2.8 EFS £299
70-200 F2.8 IS U L box ... £1599
70-200 F4 IS U L £699
70-300 F4.5/5.6 IS U ... £299
70-400 f4 L £999
75-300 F4/5.6 MKIII £89
100 F2.8 IS U L M- box £639
180 F3.5 mac L £799
200 F2 IS U L box £3699
300 F2.8 IS L U £3399
400 F2.8 IS U L £4799
500 F4 IS L U M- box .. £5299
500 F4 IS L U £4699
600 F4 IS USM L £4999
1.4x ext MKI £169
2x extender MKII £199
2x extender MKI £149
Teleplus 2x DG conv £89
BP-50 grip £20
BP-E1 ..... £49
GP-E2 receiver M- box .. £179
LC-4 wireless kit £119
Angle finder C £139

SIGMA CAF USED
12-24 F4.5/5.6 EX DG £399
17-70 F2.8/4 DC OS £289
18-50 F3.5/5.6 DC £49
18-200 F3.5/6.3 ..... £149
20 F1.8 EX DG box £369
28-300 F3.5/6.3 DG £169
30 F1.4 DC HSM £199
50-500 F4/6.3 EX £399
100-300 F4 EX DG box .. £499
100-300 F4 EX DG £349
120-400 F4/5.6 DG OS box £499
135-400 F3.5/5.6 APO ... £249
150 F2.8 macro £399
500 F4.5 EX DG £2499
1.4x EX conv £129
2x EX DG conv £179
2x EX M- box £129

OTHER CAF USED
TAM 28-200 XR Di £99
TAM 28-300 F3.5/6.3 XR Di £199
TAM 90 F2.8 ..... £199/249
TOK 17-35 F4 Pro FX .. £399
TOK 60-300 F4/5.6 SZX £69
Kenko ext tube set Mint £119

CANON FLASH USED
SB-E1 bracket £69
ST-E2 transmitter £119
430EX box £139
580EX box £269
580EX II box £299
MR14EX ring flash £299
Sigma EM140G ring £199

CANON MF FD USED
F1 body early £179
T90 body box £149
A1 body £99
20 F2.8 ..... £249
24 F2.8 ..... £79
28 F2.8 ..... £49
35-105 F3.5 ..... £99
35-105 F3.5/4.5 ..... £99
50 F1.4 ..... £99
BL 50 F1.4 ..... £69
50 F3.5 Macro £89
50 F3.5 Mac + Tube £119
50-135 F3.5 ..... £149
80-200 F4 ..... £79
85 F1.8 ..... £169
100 F2.8 ..... £99
100 F4 Macro + tube ... £199
400 F4.5 ..... £349
2X A Extender £99
2X B Extender £69
TOK 60-300 F4/5.6 ..... £69
WLF fits F1 early £79
Motor drive MA £49
Winder A £19
Angle finder B £49
Auto bellows FD £99

CANON FLASH USED
155A ... £19 199A £49
244T ... £29 300TL £49

CONTAX SLR USED
28-70 F3.5/4.5 MM M- .. £379
50 F1.4 AE M- £199
85 F1.4 AE M- box £499
TLA360 flash M- box £99
TOKINA 500 F8 mirror ... £49

CONTAX RF USED
G2 body Titanium £369
35-70 F3.5/5.6 tit box ... £379

FUJI DIGITAL USED
X-Pro 1 body box £379
XE-1 body blk/silv box .. £279
XE-1 + 18-55 OIS £599
XM-1 body blk £299
XS-1 body box £249
14 F2.8 XF box £279
18 F2 R M- box £269
18-55 F2.8/4 OIS £379
27 F2.8 XF M- box £249
35 F1.4 XF £299
50-200 F3.5/4.8 ..... £489
X-M1 handgrip £49
XE-1 case £49
EF-20 M- box £119
X100 box £449
X10 Blk M- box £189
HS30 box £149

FUJI MED FORMAT USED
GX617 + 90 + VF
+ CF box £1799
G617 + 105 F8 ..... £1199
250 F5.6 GX680 ..... £149
GA645 M- £399
GSW690 MKIII £799
GW690II £379

FUJI 35MM USED
Screw & bayonet available
SEE WEB

HASSELBLAD XPAN USED
XPan II + 45 F4 box £1399
30 F5.6 M- box £1399
90 F4 M- £249
Centre filter 49mm £149

HASSELBLAD 6x6 USED
501CM body chrome £399
PM45 prism box £299
PM90 prism £169
PME prism box £149
45° Prism late £149
WLF early £49
A16 black £149
A12 latest blk/chr £179
A12 late blk/chr £129
E12 blk £149
Polaplus back 100 ..... £69
503CW winder box £179
50 F2.8 FE M- box £649
250 F4 FE M- box £499
50 F2.8 CE M- box £699
50 F4 CF FLE £699
50 F4 CF £499
80 F2.8 CF £399/499
80 F2.8 blk T* £299
150 F4 CFI £499/549
150 F4 CF £299
Vivitar 2x conv £69

LEICA DIGITAL USED
Digilux 3 box £329
V-Lux 30 Blk M- box £279
Minilux £179

LEICA M/COMPACT USED
M7 0.72 silv m- box £1499
21 F2.8 blk ASP M- box . £1799
28 F2.8 M- box £799
35 F2 blk ASP M- box £1399
50 F2 chr £549
CF FLash .£49 CF22 flash .£49
SF20 flash £69
M6 ERC £49
M Handgrip (14405) £49
Motor M (14408) £149
Handgrip X1 ..... £49

LEICA SLR USED
R4 body black £129

LIGHTMETERS USED
Gossen Vario 6S £89
Minolta Flashmeter V £149
Minolta Autometer IVF .. £149
Minolta Spotmeter F £179
Pentax digital spot M £269
Pentax spot meter V £99
Sekonic L558 ..... £249

LOWEPRO USED
Dryzone 100 yellow/blk £119
Dryzone 200 yellow/blk £149
Photo Trekker AW £99
Pro Trekker 300AW £149
Rover Plus AW £49

MAMIYA 645 AF USED
55-110 F4.5 box £449
150 F3.5 box £249
Ext tube NA401 ..... £79
Ext tube NA402 ..... £79
Ext tube NA403 ..... £79

MAMIYA 645 USED
645 Pro + 80 F2.8 N
+ 120 RFH + prism £349
645E + 80 + winder £249
645E body £149
645 Super comp £199
645 Super body £89
35 F3.5 C ..... £POA
45 F2.8 N M- Box £149
45 F2.8 C £99
50 F4 shift £299
55 F2.8 N £99
55-110 F4.5 ..... £199
70 2.8 C leaf £79
105-210 F4.5 ULD C £179
150 F2.8 A £279
150 F3.5 N £89
210 F4 N M- £99
2x converter N £89
Ext Tube 1, 2, 3S each .. £29
Teleplus 2x converter £49
Vivitar 2x converter £49
FE401 AE prism box £179
AE prism 645 Super £99
Plain prism (645 Super) . £69
WLF 645N/1000S/J £49
Polariod Back HP401 ..... £29
Polaroid back £29
120 Insert £20
HA401 120 RFH Box £49
120 Back £39
Winder £79

MAMIYA TLR 6x6 USED
C330 S B/O + WLF £139
C330 S B/O + WLF £199
C330 F Body + WLF £149
65 F3.5 box late £199
65 F3.5 serviced £149
80 F2.8 late serviced ... £139
80 F2.8 early £99
105 F3.5 ..... £129
180 F4.5 ..... £149
250 f4.5 late serviced £249
250 f4.5 early serviced .. £179
Paramender £49
CDS Mag Hood box £99

MAMIYA 7 RF 6x7 USED
7II body £749
7I body £499
50 F4.5 L + VF £769
65 F4 M- £599
150 F4.5 M- £399
210 F8 + VF box M- ... £499
Polarising filter ZE702 ... £79
Panoramic kit £49

MAMIYA RB 6x7 USED
Pro SD + 127 KL
+ RFH + WLF £599
Pro S body £149
Pro S body scruffy £99
Prism early £69
WLF £79
Chimney £49
120 645V back £99
Pro S Polaroid back £29
Pro SD Polaroid back £69
65 F4 C £179
90 F3.5 KL £249
180 F4.5 KL M- £199
180 F4.5 C £99
250 F4.5 KL M- box £249
45mm tube SD M- £79
Ext tube 2 ..... £49
Handgrip GL701 box £69

MAMIYA RZ 6x7 USED
RZ Pro body £149
50 F4.5 W M- £199
140 f4.5 M/LA M- macro £299
180 F4.5 M- £149
No 2 ext tube £49
FE701 prism AE £179
AE prism early £79
Pro II Polaroid back £49
120 Back Pro 1 ..... £39
Pro shade £49
Pro AE hood £99

MANFROTTO USED
MT0573C3 non geared £299
190XPROB £69

METZ USED
45CL4 AA battery £49
45CL1 AA battery £29

MINOLTA/SONY DIGITAL USED
Sony A900 body box £699
Sony RX100 M- box £299
Sony F42AM flash £139
Sony RLAM ringlight £179
Min VC7D grip box £89
Sony VGC90AM scruffy ... £99
Sigma EF530DG Super ... £79

SONY E DIGITAL USED
18-200 F3.5/6.3 OSS box £399

MINOLTA/SONY AF USED
Dynax 9 body £299
Dynax 800Si body £49
Dynax 7xi body £49
Dynax 700Si + VC700 .... £69
Dynax 700Si body £49
Dynax 5 body £39
Dynax 505Si body £29
Dynax 505Si Super body .. £25
Dynax 500Si body silv £25
28-80 F3.5/5.6 ..... £25
28-85 F3.5/4.5 ..... £129
35-70 F4 ..... £39
35-70 F3.5/4.5 ..... £25
35-80 f4/5.6 ..... £25
50 F1.4 ..... £129
50 F1.7 ..... £79
50 F2.8 macro £179
100-300 F4/5.6 ..... £99
300 F2.8 ..... £2299
500 F8 Mirror £349
1.4x APO D conv £199
BP200 grip £39
RC1000S/L cord £15

SONY LENSES USED
16-80 F3.5/4.5 ZA box £379
18-55 F3.5/5.6 SAM £99
18-70 F3.5/5.6 DT £249
18-200 F3.5/6.3 DT £199
50 F1.4 SAL DT £229
50 F2.8 macro £239
55-200 F4/5.6 DT M- box .. £99
70-300 F4.5/5.6 G SSM.. £549
75-300 F4.5/5.6 box £119

SIGMA MIN/SONY AF USED
18 F3.5 box £99
18-35 F3.5/4.5 ..... £69
21-35 F3.5/4.2 ..... £99
28-135 F3.8/5.6 ..... £99
55-200 F4/5.6 ..... £69
70 F2.8 EX DG £249
180 F5.6 macro early £49
600 F8 ..... £349
1.4x EX DG conv £149
2x EX conv £99
TAM 70-300 F4/5.6 Di £79
TAM 90 f2.8 Di box £249
TAM 90 f2.8 ..... £199
Teleplus 1.4x conv £69
Teleplus 2x conv £79
Kenko 1.4x Pro 300DG £149
Sony angle finder £79
VC600 (600Si) £29
Min 3200i £19
Min 350Xi £20
Min 3600HSD flash £49
Min 5200i £39
Min 5400HS £39
Min 5600HSD M- £129
Min 1200 Ringflash £69

MINOLTA MD USED
X700 body blk £69
X300 body chr £49
XGM body chr £49
MD 28 F2.8 ..... £49
MD 28 F3.5 ..... £29
MD 50 F1.7 ..... £39
MD 75-210 F4.5 ..... £49
MD70-300 F4.5/5.8 ..... £69
Auto 280PX flash £19
Auto 360PX flash £39
Auto bellows 1 + 100 F4 £99
Motor drive 1 box £99

NIKON DIGITAL AF USED
D3X body box £2199
D3 body £1199/1499
D2X body £499
D800 body M- box £1999
D800 body box £1699
D800 body box ..£1199/1399
D610 body box £1299
D600 body box £899
D300s body £549
D200 body box £199
D7000 body box £469
D5000 body £199
D3200 body £239
D80 body £199
D70 body box £89
EH-6 mains charger £59
EH-5 mains charger £49
MBD-10 ..... £99/149
MBD-11 ..... £169
MBD-12..£219 MBD-14£169
MBD-40 ..... £179
MBD-80 box £49
MBD-200 box £99
Coolpix P7800 M- box .. £299
Coolpix P500 box £79
Coolpix P510 box £89
Coolpix P5000 box £69
V1 kit various ..... £SEE WEB

NIKON AF USED
F5 body M- box £399
F5 body box £299
F5 body scruffy £199
F100 + MB-15 ..... £149
F80 blk body £49
F801 body £49
F55 body £29
F65 body £29
F601 body £29
10-24 F3.5/4.5 AFS DX .. £499
16-35 F4 AFS M- box £749
17-35 F2.8 AFS £949
17-55 F2.8 AFS DX £649
18-35 F3.5/4.5 AFD £299
18-55 F3.5/5.6 VR M- £79
18-55 F3.5/5.6 ..... £69
18-70 F3.5/4.5 ..... £119
18-105 F3.5/5.6 VR £139
18-135 F3.5/5.6 AFS £129
18-200 F3.5/5.6 AFS VRII £299
24-50 f3.5/4.5 AF £149
24-120 F4 AFS VR M- £749
24-120 F3.5/5.6 D £129
28 F2.8 AF N £119
28-80 F3.5/5.6 AFD box £69
28-100 F3.5/5.6 AF G £69
28-300 F3.5/6.5 AFS G ED VR £579
35 F2 AF £169
28-300 F3.5/6.3 AFD £379
35-80 F4/5.6 AFD £49
50 F1.4 AFS G £239
50 F1.4 AFD box £179
50 F1.8 AFD £99
55-200 F4/5.6 AFS VR £99
55-200 F4/5.6 AFS £69
55-300 F3.5/5.6 AFS VR £199
60 F2.8 AFD micro £249
70-200 F2.8 VRI £999
70-200 F4 AFS VR M- .. £899
70-300 F4.5/5.6 VR £329
70-300 F4.5/5.6 G box £79
75-300 F4/5.6 ..... £79
80-200 F2.8 AFD N M- .. £799
80-200 F2.8 early £299
80-400 F4.5/5.6 VR £699
80-400 F4.5/5.6 VR £599
85 F1.4 AFD M- box £699
85 F3.5 DX VR M- £299
105 F2.8 AFS VR £549
200-400 F4 AFS VRI M- .. £3499
300 F2.8 AFS VRII M- .. £POA
300 F2.8 AFS VRI box £3199
TC17EII £269
TC20E box £179

SIGMA NAF USED
10-20 F4/5.6 EX DC £269
18-125 F3.8/5.6 DC OS £159
18-125 F3.8/5.6 DC £89
18-200 F3.5/6.3 DC £149
18-250 F3.5/6.3 DC OS mac £269
24-70 F2.8 EX DG HSM. £479
24-70 F2.8 EX £349
28-70 F2.8 EX DG box ... £239
28-200 F3.5/5.6 ..... £129
28-300 F3.5/6.3 DG £169
28-300 F3.5/6.3 ..... £69
30 F1.4 EX DC box £199
50-500 F4/6.3 EX DG £499
55-200 F4/5.6 DC HSM £49
55-200 F4/5.6 DC Mint £39
70-300 F4/5.6 APO mac DG £99
105 F2.8 EX DG £279
120-400 F4.5/5.6 DG OS £499
170-500 F5/6.3 DG £349
1.4x EX DG M- £179
1.4x EX conv £99

TAMRON NAF USED
17-35 F2.8/4 Di £199
18-200 F3.5/5.6 XR Di £129
18-250 F3.5/6.3 Dill box . £179
24-135 F3.5/5.6 box £119
28-300 F3.5/6.3 XR VC .. £249
28-300 F3.5/6.3 XR Di M- £149
55-200 F4/5.6 Dill £39
70-300 F4/5.6 ..... £69/89
90 F2.8 Di box £249
90 F2.8 ..... £199
TOK 11-16 F2.8 ATX .... £POA
TOK 12-24 F4 ATX II M- £369
TOK 12-24 F4 ATX M- .. £319
TOK 12-24 F4 ATX £279
TOK 16-50 F2.8 ATX Pro.... £399
TOK 17-35 F4 ATX Pro M- £399
TOK 35 F2.8 mac M- £169
TOK 80-400
F4.5/5.6 ATX £299
Zeiss 21 F2.8 M- box . £1099
Samyang 85 F1.4 M- £199

FLASH / ACCESSORIES USED
SB-25 ... £49 SB-27 ..... £39
SB-29 ... £79 SB-30 ..... £39
SB-600 ..... £149
SB-900 box £269
SU-800 commander £99
SD-8 box £49
MB-10 (F90X) £19
MB-15 (F100) £39
ML-3 remote M- box £99
WT-2 box £99

NIKON MF USED
F2 + DP-1 blk £199
F3 body £149/299
FA body blk £199
FE-2 body chr £169/199
FM2n body chr £179
FM2n body blk £179
FM3a body £249
28 F3.5 shift box £449
35 F1.4 AI £299
35 F2 AIS £199
35-70 F3.3/4.5 AIS £99
35-105 F3.5/4.5 AIS £119
36-72 Series E £49
43-86 F3.5 AI £49
50 F1.8 AIS £89
50 F1.8 AIS pancake £139
50 F1.8 E £59
55 F2.8 AIS micro £179
85 F2 AI £179
100-300 F5.6 AIS £149
105 F2.8 AIS Micro £249
105 F2.5 AIS £179
135 F2.8 AIS £149
180 F2.8 AIS ED £379
200 F4 AIS £149
300 F4.5 AI £179
500 F8 late £349
TC14A £129
TC16A £99
TC200 ... £59 TC201B ... £69
TC300 ..... £99
MD-12 winder £49
SB-10 ... £25 SB-15 ... £29
SB-16 ..... £49
SB-17 (fit F3) £49
DW-4 6x mag find fit F3 . £99
PK-11a, PK-12,PK-13 ea £29

NOBLEX USED
135UC £349

OLYMPUS DIGITAL USED
XZ-1 M- box £199
E30 body M- box £299
E500 body £129
E420 body £129
E410 +14-42 ..... £149
E300 body £99
12-60 F2.8/4.5 SWD box. £699
14-42 F3.5/5.6 ..... £59
14-45 F3.5/5.6 ..... £129
14-54 F2.8/3.5 ..... £229
35 F3.5 ..... £119
40-150 F3.5/4.5 ..... £69
40-150 F4/5.6 ..... £69
50-200 F2.8/3.5 ED £549
70-300 F4/5.6 box £269
Sigma 30 F1.4 DC HSM £229
Sigma 105 F2.8 EX DG £299
1.4x EC14 conv M- £249
FL36R flash £149

OLYMPUS PEN USED
OMD EM-1 body blk M- £999
Pen E-PL1 + 14-42 ..... £149
Pen E-PM1 body £149
12-50 F3.5/6.3 EZ M- ... £179
14-42 F3.5/5.6 ..... £59
14-150 F4/5.6 ..... £269
40-150 F4/5.6 ..... £129
HLD7 grip M- £149

OLYMPUS MF OM USED
OM-4Ti body blk £199
OM-4 body blk £139
OM-2n body chrome £169
OM-2SP body £149
OM-2n body black £149
OM-2 chr body £129
OM-1n body £149
OM-1 body chrome £129
OM-20 body £49
OM-10 chr body £49
28 F2.8 ..... £69
28 F3.5 ..... £49
35-70 F3.5/4.5 ..... £79
35-70 F4 ..... £79
35-105 F3.5/4.5 ..... £79
50 F1.8 ..... £29
50 F3.5 macro £89
65-200 F4 box £129
135 F3.5 ..... £29
180 F2.8 ..... £369
200 F4 ..... £79
Sigma 500 F7.2 ..... £169
Olympus Auto bellows
+ slide copier M- £129
Man ext tube 7/14/25 ea. £15
Auto ext tube 14/25 each £29
F280 flash,£49 T32 flash £29

PANASONIC DIGITAL USED
LX5 M- box £199
LX3 box £149
GH2 body box £369
G3 Olympic kit M- box .. £299
GX1 body box £199
GF5 body box £129
GF3 body mint- box £89
12-35 F2.8 ..... £549
14-42 F3.5/5.6 X M- £169
14-42 F3.5/5.6 ..... £69
14-45 F3.5/5.6 ..... £149
14-50 F3.8/5.6 OIS £299
20 F1.7 box £199
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40 F2.8 Limited M- £249
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EPSON

COMPATIBLE & ORIGINAL INK



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Total Digital Photography – Ink Test Winner

"Jet Tec's colours were superb, with single greys and blacks very close to Epson …so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830 ,830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0345/6/7, each	£18.99 17ml	Check Website.	
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T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*Photo R240, R245,*
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	*RX420, RX425, RX520, RX525*
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Duck Inks***
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	*Photo R2400*
T0591/2/3, each	£12.99 13ml	Check Website.	***Lilly Inks***
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*D68, D88,*
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	*DX3800/3850, DX4200/4250, DX4800/4850*
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Teddy Bear Inks***
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*S20, S21, SX100/105/110/115/200/205/210/215*
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	*SX400/405/415/515, D78/92/120, B40W, BX300*
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	*DX4000/4400/5000/6000/7000/7400/8400/9400*
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T0791/2/3, each	£12.99 10ml	Check Website.	***Owl Inks***
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	*Photo P50, PX650/660/700W/710W/720WD,*
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	***Husky Inks***
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	*S22, SX125/130, SX420W/425W/445W,*
T1281 Black	£7.99 5.9ml	£4.99 13ml	*BX305F*
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	***Fox Inks***
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	*SX420W/425W/445W/525WD/620FW,*
T1291 Black	£10.99 11.2ml	£5.49 16ml	*BX305F/320FW/525WD/535WD/625FWD/630FW,*
T1292/3/4, each	£10.99 7ml	£4.49 13ml	*BX635FWD/BX925FWD/BX935FWD, B42WD*
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T1591-9, each	£14.99 17ml each or £107.99 set of 8		*Photo R2000* ***Kingfisher Inks***
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No.18XL Black	£14.99 11.5ml	£4.99 18ml	*XP302, XP305, XP402, XP405*
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	***High Capacity Daisy Inks***
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55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
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62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

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62mm	£39.99
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KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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ND8 Soft Graduated NEW	£13.99
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46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
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250mm F5.6 E ..... As Seen / E++ £79 - £159
500mm F8 E ..... E+ £349 - £399
120 E Mag ..... E+ £35
120 EII Mag ..... E+ / E++ £39 - £49
220 E Mag ..... E+ £15
Polaroid Mag E ..... E+ / Mint- £15 - £35
AEIII Meter Prism ..... E+ £75
Prism Finder E ..... As Seen / E++ £35 - £45
Speed Grip E ..... E+ / E++ £29 - £35
Extension Tube E14 ..... E- / Unused £39 - £69
Moonwinder E ..... E+ / E++ £75 - £85
SCA386 Flash Acepter ..... E++ £20 - £45

Bronica GS1

GS1 Complete + AE Prism ..... E+ £449
GS1 Complete + Prism ..... Mint- £296
GS1 Body Only ..... E+ £199
50mm F4 S PG ..... E++ £249
110mm F4 PG Macro ..... E+ / E++ £179 - £189
200mm F4.5 PG ..... E++ £199
250mm F5.6 PG ..... E++ £199
1.4x Teleconverter G ..... Unused £169
AE Prism Finder G ..... E+ £89
Prism Finder G ..... E+ £59
G36 Extension Tube ..... Mint- / Unused £59 - £75
Polaroid Mag G ..... E+ / Mint- £39 - £45

Bronica SQAi/AiB



SQAi Complete ..... E++ £399
SQA Body + Magazine ..... E+ £99
SQA Body + Speed Grip ..... E+ £149
SQAM Body Only ..... E+ £125
50mm F3.5 PS ..... As Seen £69
65mm F4 PS ..... E++ / Unused £149 - £249
150mm F4 PS ..... E+ £149
180mm F4.5 PS ..... E++ £189
300mm F6 S ..... E+ £249
SQA 220U Mag ..... E+ £75
SQA 120U Mag ..... E+ £49
CDS AF Finder S ..... E+ / E++ £59 - £79
ME Prism Finder S ..... E+ £79
Prism Finder S ..... E+ £69
Proshade S ..... As Seen £15

Canon EOS

EOS 1VHS Body Only ..... E+ £449
EOS 1N - BP-E1 Grip ..... E++ £149
EOS 1N - E1 Booster ..... Exc £99
EOS 1N Body Only ..... Exc / E+ £99
EOS 1 - BP-E1 Grip ..... As Seen £69
EOS 1 - E1 Booster ..... E+ / E++ £99 - £149
EOS 1 Body Only ..... Exc £79
EOS 3 - E2 Booster ..... E+ £149
EOS 3 Body Only ..... As Seen / E++ £79 - £129
EOS 30 + BP300 Grip ..... E+ £69
EOS 30 Body Only ..... E+ / E++ £59 - £79
EOS 30E Body Only ..... As Seen £39
EOS 5 Body Only ..... E+ £49
EOS 5 QD Body Only ..... E+ £69
EOS 50E + BP50 Grip ..... As Seen / E+ £39 - £66
EOS 50E Body Only ..... E+ £19 - £49
10-22mm F3.5-4.5 EFS ..... E++ £389 - £399
15-85mm F3.5-5.6 IS USM ..... E++ £399
16-35mm F2.8 L USM ..... E+ £549
16-35mm F2.8 L USM MKII ..... E++ £949
17-35mm F2.8 L USM ..... E++ £399
17-40mm 4L L USM ..... E++ / Mint- £449 - £519
18-55mm F3.5-5.6 IS STM ..... Mint- / Mint £99 - £129
20-35mm F3.5-4.5 USM ..... As Seen £79
20mm F2.8 USM ..... E++ £249
24mm F2.8 EF ..... E++ £219 - £239
24-70mm F2.8 L USM ..... E+ / E++ £859 - £1,099
24-85mm F3.5-4.5 USM ..... E++ £149
24-105mm F4 L IS USM ..... E+ / Mint- £499 - £579
28mm F2.8 EF ..... Unused £139
28mm F2.8 IS USM ..... Mint- £389
28-70mm F3.5-4.5 EF II ..... Unused £99
28-80mm F3.5-5.6 II ..... E+ £59
28-80mm F3.5-5.6 USM II ..... E+ £69
28-90mm F4-5.6 USM ..... E++ £49
28-90mm F4-5.6 USM II ..... E++ £59
28-105mm F3.5-4.5 USM ..... E++ £119 - £149
28-105mm F3.5-4.5 USM II ..... E++ £129
28-135mm F3.5-5.6 IS USM ..... As Seen / E+ £79 - £169
28-200mm F3.5-5.6 USM ..... E++ £139
28-300mm f3.5-6.6 L IS USM ..... E++ £1,599
45mm F2.8 TS-E ..... E++ £849
50mm F1.4 USM ..... E++ £229
50mm F1.8 EF II ..... E++ £59 - £69
50mm f2.5 EF Macro ..... E+ £139
50-200mm F3.5-4.5 EF ..... Unused £99
55-200mm F4.5-5.6 USM ..... Unused £99
55-200mm F4.5-5.6 USM II ..... E++ / Unused £89 - £99
60mm f2.8 USM EFS Macro ..... E+ / Mint- £239 - £269
70-200mm F2.8 L IS USM II ..... Mint- £1,699
70-200mm f4 L IS USM ..... E++ / Mint- £749 - £759
70-210mm F3.5-4.5 USM ..... Unused £149
70-210mm F4 EF ..... Unused £99
70-300mm f4-5.6 IS USM ..... E++ £249
70-300mm f4-5.6 L IS USM ..... E++ £969
70-300mm F4-5.6 DO IS USM ..... E++ £488
75-300mm F4-5.6 EF III ..... E++ £99
75-300mm F4-5.6 IS USM ..... E++ £248
75-300mm F4-5.6 USM III ..... Mint- £99
80-200mm F4.5-5.6 EF II ..... E+ / E++ £49 - £59
85mm F1.2 L USM MkII ..... E++ / Unused £1,289 - £1,399
90-300mm F4.5-5.6 EF ..... E+ £99
100-300mm F4.5-5.6 USM ..... Unused £149
100-400mm F4.5-5.6 L IS USM ..... E++ £589 - £979
180MM F3.5 L Macro USM ..... E+ / E++ £649
300mm F4 L IS USM ..... E++ £899 - £949
400mm F2.8 L USM ..... E++ £2,499
400mm f4 DO IS USM ..... E+ / E++ £3,849 - £3,699
Cosina 100-600mm F5-6.8 ..... E++ / Unused £99
Tokina 28-80mm F4 RMC ..... E+ £39
Tokina 300mm F2.8 ATX ..... E++ / Unused £399 - £599
Vivitar 19mm F3.8 MC ..... E+ £49
Vivitar 70-210mm F3.5 Series 1 ..... E++ £35
Vivitar 100mm F3.5 MC Macro ..... E++ £49
Vivitar 100-300mm F5 ..... E++ £45
2x A Extender ..... Unused £49
2x B Extender ..... Unused £49
Angle Finder A2 ..... As Seen £15
Angle Finder B ..... E+ / E++ £25 - £35
Angle Finder C ..... E+ / E++ £75 - £95
Speed Finder F ..... As Seen £45 - £65
Speed Finder FN ..... E++ £99
166A Speedlite ..... E+ / Unused £20 - £39
244T Speedlite ..... E+ / E++ £9 - £15
277T Speedlite ..... E+ / E++ £15 - £19
299T Speedlite ..... Unused £49
300TL Speedlite ..... E+ / Unused £25 - £69
460EX Speedlite ..... E+ £99
533G Speedlite ..... Unused £99
ML-1 Macrolite ..... Unused £99
ML3 Macrolite ..... E+ / Mint- £26 - £69
AE Motordrive FN ..... As Seen / E++ £49 - £65
Winder A ..... E+ / E++ £9 - £25
Winder A2 ..... Unused £29

Contax G Series



G2 + 45MM F2 ..... Mint- £669
G2 Body Only ..... E++ £449
G2 Body + GD1 Back ..... E++ £199
G1 Body only ..... E+ £199
16mm F8 G - Finder ..... Mint- £649
21mm F2.8 G - Finder ..... Mint- £649
28mm F2.8 G ..... Mint- £329
90mm F2.8 G ..... E++ £229 - £239
16mm Viewfinder ..... Mint- £169
TLA140 Flash ..... E+ / Mint- £39 - £69
TLA200 Flash ..... E++ £89

Contax SLR Series

N1 - 24-85mm ..... E++ £499
NX + 28-80mm ..... E++ / Unused £269 - £369
NX Body Only ..... E++ £199
AX Body Only ..... E+ / E++ £249 - £449
RX Body Only ..... E+ / E++ £169 - £229
S2 Body Only ..... E++ / Unused £450 - £549
ST Body Only ..... E++ £229
RTS2 Body + Motordrive ..... E+ £149
RTS2 Body + Winder ..... E+ £169
RTS + Winder ..... E+ £149
167MT Body Only ..... E+ £69 - £89
137MD Body Only ..... Exc £35
139 Body + Winder ..... E+ £75
Preview Body Only ..... E+ / E++ £49 - £249
15mm F3.5 AE ..... Mint £1,499
28mm F2.8 MM ..... Mint- £269
28-90mm F3.5-5.6 AF ..... New £399
45mm F2.8 AE ..... E++ / Mint- £169 - £199
45mm F2.8 MM ..... Mint £249
60mm F1.4 AF ..... Mint- £469
60mm F2.8 AE Macro ..... E+ / E++ £439 - £469
70-200MM F4-5.6 AF ..... E++ £499
80-200MM F4 MM ..... E+ / E++ £195 - £249
85mm F2.8 MM ..... E++ £269 - £299
100mm F3.5 AE ..... E++ £239
100mm F3.5 MM ..... E++ / Unused £349 - £389
135mm F2 (60 Year Edition) ..... Unused £2,399
135mm F2.8 MM ..... Mint £229
180mm F2.8 AE ..... Unused £699
180mm F2.8 MM ..... E++ / Unused £349 - £569
200mm F3.5 AE ..... E++ £169
200mm F4 AE ..... Unused £499
300mm F4 AE ..... E+ £269
TLA20 Flash ..... E+ / E++ £15 - £39
TLA280 Flash ..... As Seen / Unused £36 - £149
TLA30 Flash ..... E+ / E++ £25 - £39
TLA360 Flash ..... E+ / E++ £79 - £149

Digital Compact Cameras

Canon Powershot G1C + Tele Conv ..... E++ £219
Canon Powershot G1 ..... Mint- £269
Canon Powershot G1x ..... E++ £269
Canon Powershot G1x ..... E++ £219
Canon Powershot G2 ..... As Seen / E+ £49
Canon Powershot G2 + WC-DC58 ..... E++ £129
Canon Powershot S100 ..... E++ £169
Canon Powershot S95 ..... E+ £119
Canon SX160 IS ..... Mint- £99
Fuji F100FD ..... As Seen / Mint- £59 - £89
Fuji Finepix S5000 ..... E++ £49
Fuji Finepix S5500 ..... E++ £49
Fuji Finepix S9500 ..... E++ £49
Fuji HS30EXR ..... E++ £149
Leica Digilux 3 + 14-50mm ..... E++ £699 - £869
Leica Digilux 3 Body Only ..... E++ £269
Leica X1 Silver ..... E++ £699
Nikon Coolpix 990 ..... E++ £49
Nikon Coolpix 990 ..... E++ £79
Nikon Coolpix 995 ..... E+ / Mint- £69 - £89
Nikon Coolpix L810 ..... E++ £69
Nikon Coolpix P7000 ..... E++ £169
Nikon Coolpix S9300 ..... E++ £95
Olympus 850SW ..... E++ £49
Panasonic DMC FZ28 ..... E++ £109
Panasonic DMC LX1 ..... E++ £79 - £89
Panasonic DMC LX2 ..... E++ £119
Panasonic DMC LX5 ..... E++ £159
Panasonic DMC-FZ5 ..... E++ £149
Panasonic DMC FZ28 ..... E++ £129
Ricoh GR Digital Limited Edition ..... Mint- / Mint £129
Ricoh GX100 ..... Exc £79
Ricoh GX100 + W Finder ..... E+ / E++ £119 - £139
Ricoh GXR - 28mm F2.5 ..... Mint £379
Sigma DP1 ..... E++ £149
Sigma DP2S ..... E++ £169
Sony CSC RX1 + Handgrip ..... Mint- £1,849
Sony DSC-HX9V ..... E+ / Mint- £119 - £139
Sony DSC-T77 ..... Mint- £99
Sony DSC-W320 ..... E++ £49

Digital Mirrorless

Olympus E-P2 Black Body Only ..... E++ £149
Olympus E-P2 Chrome Body Only ..... Mint- £149
Olympus E-P3 + 14-42mm Silver ..... Mint- £379
Olympus E-P3 Body Only - Black ..... E+ / Mint- £219 - £259
Olympus E-P3 Body Only - Silver ..... E++ £229 - £249
Olympus E-P5 Silver Body Only ..... Mint- £649
Olympus E-PL1 Black Body Only ..... E+ / E++ £169
Olympus E-PL3 Body Only ..... E++ £249
Olympus E-PL5 + 14-42mm ..... Mint- £369
Olympus EM-5 Black Body + HLD8 Grip ..... E+ £499 - £579
Olympus EM-5 Black Body Only ..... E+ / Mint- £419 - £519
Olympus EM-5 Black Body Only (no Case) ..... E++ £469
Olympus EM-5 Silver Body Only ..... Mint- £569
Panasonic G1 Body Only ..... E+ / E++ £79 - £109
Panasonic G2 Body Only ..... E++ £139
Panasonic G5 Body Only ..... E++ £139
Panasonic G6 Body Only ..... Mint- £319 - £359
Panasonic GF-1 Body Only ..... E+ £109
Panasonic GF-2 Body Only ..... E++ £99
Panasonic GF-3 Black Body ..... Mint- £119 - £129
Panasonic GF-3 Red Body ..... Mint- £129
Panasonic GF-5 Body Only ..... Mint- £109
Panasonic GH-2 Body Only ..... E++ / Mint- £349 - £379
Panasonic GH-3 Body Only ..... E++ / Mint- £579 - £649
Panasonic GX1 Body Only ..... E++ / Mint- £199
Samsung NX11 + 18-55mm OIS ..... E++ £239
Sony NEX3 + 16mm F2.8 ..... E++ £239
Sony NEX5 + 16mm F2.8 ..... Mint- £249
Sony NEX5 + Flash ..... E++ £129
Sony NEX7 + 18-55mm ..... E++ / Mint- £519 - £669
Sony NEX7 Body Only ..... E++ / Mint- £469

Micro 4/3rds Lenses

Olympus 9-18mm F4-5.6 M.Zuiko ED ..... Mint- £369
Olympus 12mm F2 ED M.Zuiko ..... Mint- £429
Panasonic 12-35mm F2.8 G Vario OIS ..... E++ / Mint- £669 - £689
Olympus 12-50mm F3.5-6.3 M.Zuiko ..... E++ £169
Panasonic 12.5mm F12 G 3d ..... Mint- £119
Panasonic 14-42mm F3.5-5.6 ..... Mint- £49
Asph OIS ..... As Seen / Mint- £39 - £179
Panasonic 14-42mm F3.5-5.6 G X Asph OIS ..... E++ £169
Olympus 14-42mm F3.5-5.6 M.Zuiko ED ..... E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario ..... E++ £119 - £129
Olympus 14-54mm F2.8-3.5 Zuiko ..... E++ £249
Panasonic 14-140MM F4-5.8 OIS HD ..... E+ / Mint- £249
Olympus 15mm F8 Body Cap Lens ..... Mint- £45
Olympus 17mm F2.8 W Zuiko - Black ..... Unused £149
Olympus 17mm F2.8 W Zuiko - Silver ..... Mint- £219
Panasonic 20mm F1.7 G Pancake ..... Mint- £219
Panasonic 25mm F1.4 DG Summilux ..... Mint- £349
Olympus 40-150mm F4-5.6 ED M Zuiko ..... E++ £129
Panasonic 45-200mm F4-5.6 OIS ..... E++ / Mint- £159 - £199
Olympus 45mm F1.8 M Zuiko - Silver ..... Mint- / Mint £199
Panasonic 45mm F2.8 DG Asph Macro ..... Mint- / Mint £429

Digital SLR Cameras



Canon EOS 1DS MKIII Body Only ..... E+ £1,499
Canon EOS 1DS MkII Body Only ..... E+ / E++ £749 - £949
Canon EOS 1D MkIII Body Only ..... As Seen £799
Canon EOS 1D MKIIN Body Only ..... E+ / E++ £449 - £699
Canon EOS 1D MkII Body Only As Seen / E++ £329 - £749
Canon EOS 1D Body Only ..... As Seen £249
Canon EOS 7D Body Only ..... E++ £699 - £799
Canon EOS 5D MKIII Body Only ..... E++ £1,899
Canon EOS 5D Body Only ..... E++ £399
Canon EOS 40D Body Only ..... E+ / E++ £199 - £219
Canon EOS 30D + BG-E2 Grip ..... E++ £199
Canon EOS 30D Body Only ..... E+ / E++ £179 - £189
Canon EOS 20D + BG-E2 Grip ..... E+ £129 - £149
Canon EOS 20D Body Only ..... E++ £99 - £129
Canon EOS 600D Body Only ..... Mint £379
Canon EOS 350D Body Only ..... E+ £69
Canon EOS 300D Infra Red Body ..... E++ £249
Canon EOS M + 22mm F2 ..... Mint- £319
Fuji S3 Pro Body Only ..... As Seen / E++ £69 - £149
Fuji S5 Pro Body Only ..... E+ £125 - £129
Fuji S5 Pro Body Only ..... E+ / E++ £239 - £249
Kodak DCS Pro14N Body Only ..... E+ £349
Leica Digital Modular R ..... E++ £1,899 - £1,949
Leica SZ Black Body Only ..... Mint- £7,499
Minolta Dynax 5D Body Only ..... E++ £2,599
Nikon D3X Body Only ..... E++ £1,399
Nikon D3 Body Only ..... E+ / E++ £189 - £249
Nikon D1X Body Only ..... E+ / E++ £699 - £1,049
Nikon D700 Body Only ..... E+ / E++ £899 - £1,049
Nikon D600 Body Only ..... E+ / Mint- £949 - £999
Nikon D300S Body Only ..... Mint- £799
Nikon D300 Body Only ..... As Seen / E++ £249 - £349
Nikon D200 + MB-D200 Grip ..... E++ £239
Nikon D200 Body Only ..... E++ £199
Nikon D100 Body Only ..... E+ / E++ £99
Nikon D90 Body Only ..... E+ / E++ £249 - £299
Nikon D80 Body Only ..... E+ / E++ £139 - £149
Nikon D70 Body Only ..... E++ £99 - £109
Nikon D60 Body Only ..... E++ £89
Nikon D40 Body Only ..... E+ / E++ £99 - £109
Olympus E5 Body Only ..... E++ £799 - £849
Olympus E3 Body Only ..... E++ / Mint- £979 - £999
Olympus E1 Body + HLD2 Grip ..... E++ £199
Olympus E520 + 14-42mm ..... E++ £179
Olympus E500 + 14-45mm ..... E++ £149
Olympus E500 + 17.5-45mm ..... E++ £119
Olympus E450 + 14-42mm ..... E++ £239
Olympus E420 + 14-42mm ..... E++ £169
Olympus E400 + 14-42mm ..... E+ / E++ £159 - £169
Olympus E300 Body Only ..... E++ £99
Olympus E20P + Lenses ..... E++ £159
Panasonic L10 Body Only ..... E++ £129
Panasonic L1 Body Only ..... E+ / E++ £239 - £279
Pentax K5 IIs Body Only ..... Mint- £839
Pentax K5 Black Body Only ..... E++ £299
Pentax K7 + 18-55mm ..... E+ £299
Pentax K7 Body Only ..... E++ £269
Pentax K20 Body Only ..... E++ £379
Pentax K30 Black Body Only ..... E++ £349
Pentax KM + 18-55mm ..... E++ £159
Pentax *ist DL2 + 18-55mm ..... E++ £119
Pentax *ist DL2 Body Only ..... Mint- £119
Pentax *ist D + D-BG1 Grip ..... E++ £119
Samsung GX-1S + 18-55mm ..... E++ £149
Sigma SD9 + 18-50mm + 88-200mm ..... E++ £189
Sigma SD9 + 24-70mm ..... As Seen £99
Sigma SD9 Body Only ..... As Seen £99
Sony A100 Body Only ..... As Seen £79
Sony A350 Body Only ..... Mint- £199

Hasselblad V Series



205TCC Complete ..... E++ £3,499
503CX Blue/Gold Edition ..... Mint- £3,999
503CM Gold Edition ..... Unused £3,999
553ELX Black Body Only ..... E+ £449
553ELX Chrome Body Only ..... E++ / Mint- £649 - £849
500ELX Black Body Only ..... E+ / E++ £349 - £449
500ELX Chrome Body + WLF ..... E+ / E++ £149 - £179
500EUW Chrome Body Only ..... E+ £149
202FA Chrome Body ..... E++ £849
202FA Chrome Body + Winder F ..... E+ £549
903SWC Complete ..... E++ / Mint- £3,999 - £4,499
SWC/M Complete ..... E+ £1,399
SWC Body + Finder ..... E+ £1,199
Arc Outfit ..... E++ £2,250
39mm F3.5 CFi Fisheye ..... E++ £849
45mm F4.5 Apo Grandagon ..... E++ £999
50mm F2.8 FE ..... E++ / Mint- £469 - £649
50mm F4 CF ..... E+ £349
50mm F4 CF FLE ..... E+ / E++ £639 - £699
50mm F4 CFi FLE ..... E++ / Mint- £699 - £899
50mm F4 Classic ZV ..... Unused £2,899
60-120mm F4.8 FE ..... E+ £599 - £849
80mm F2.8 FE ..... E++ £399
120mm F4 CF Macro ..... Exc / E++ £449 - £699
120mm F4 CFi ..... Mint- £949
135mm F5.6 C Macro ..... E+ / E++ £189 - £249
135mm F5.6 S Planer ..... E+ / E++ £219 - £249
140-280mm F5.6 C Black ..... E+ £549
140-280mm F5.8 F Variogon ..... E+ £599
150mm F2.8 F ..... E++ £349
150mm F4 C Black ..... E+ / E++ £169 - £299
150mm F4 CF ..... Exc / E+ £249 - £299
160mm F4.8 CB ..... E++ £399
250mm F4 FE ..... E++ £549
250mm F5.6 C Black ..... E+ £199
250mm F5.6 C Chrome ..... E++ £249
250mm F5.6 CF ..... E++ £349
250mm F5.6 CF Super Achromat ..... E+ / E++ £699
350mm F5.6 CF ..... E++ £749 - £849
1.4x PC Mutar shift Converter ..... E++ £749
2xE Converter ..... E++ £249
Komura 2x Converter ..... E++ £45
Vivitar 2x Converter ..... E+ / E++ £45
Teleplus 2x MC8 Converter ..... E++ / Unused £49 - £79
A12 Black Mag ..... E+ £79
A12 Chrome Mag ..... As Seen / Exc £79 - £99
A12 TCC Black Mag ..... E+ £149
A24 Black Mag ..... E+ / E++ £49 - £129
A24 Chrome Mag ..... Exc / E++ £39 - £125
A24 TCC Black Mag ..... E+ £139
E12 Chrome Mag ..... E++ £249
E24 Black Mag ..... E+ / Mint- £169 - £199
HC Prism ..... E++ £99
HC1 Prism ..... Exc £99
PM45 Prism ..... E+ / Mint- £249 - £289
PM5 Prism ..... E++ £199 - £249
PM90 Prism ..... Exc / E+ £129 - £159
PME Meter Prism ..... E+ £129
PME5 Meter Prism ..... E++ £299
PME90 Meter Prism ..... E+ / E++ £349
Autobellows ..... E++ £199 - £249
Bellows + Hood ..... E+ £179
C/W Winder ..... Mint £249
Extension Tube *8 ..... E++ £35
Extension Tube 32E ..... E++ £59
Extension Tube 65 ..... E++ £30 - £35
Proflash 4504 ..... E- / E++ £149 - £199
SCA390 Flash Adapter ..... As Seen / E++ £20 - £79
SCA390Z Flash Adapter ..... Mint- £99
Winder F ..... E++ £95

Hasselblad Xpan Series

Xpan II + 45mm F4 ..... E- £1,399 - £1,499
Xpan + 45mm F4 ..... E++ £849
50mm F5.6 Asph + Finder ..... E++ £1,799 - £1,899
70mm F4 ..... E- / E++ £239 - £349
Fujinor 90mm F4 ..... E++ £239
Xpan Leather Holdall ..... E++ £59
45/90mm Centre Filter ..... E+ / Mint- £99 - £109

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko ..... E++ £849 - £999
Olympus 8mm F3.5 FishEye Zuiko DE ..... E+ / Mint- £449 - £499
Olympus 11-22mm F2.8-3.5 Zuiko ..... E+ / E++ £329 - £349
Olympus 12-60mm F2.8-4 SWD ..... E+ / Mint- £389 - £439
35-400mm F4.5-6.8 Apo DG ..... E++ £399
Olympus 14-35mm F2 SWD ..... E++ £1,249
14-35mm F3.8-5.6 Asph Vario ..... E+ £299
Olympus 14-54mm F2.8-3.5 MkII ..... Mint- £369
Olympus 14-54mm F2.8-3.5 Zuiko ..... E++ £239 - £249
Olympus 18-180mm F3.5-6.3 Zuiko ..... E++ £269
18-50mm F2.8 EX DC ..... E- / E++ £129 - £159
25mm F1.4 Summilux D ..... Mint- £669
30mm F1.4 EX DC HSM ..... E++ £249
Olympus 35mm F3.5 Macro Zuiko ..... E- / E++ £139 - £149
Olympus 40-150mm F4-5.6 ED Zuiko ..... E- / E++ £59 - £69
Olympus 40-150mm F4-5.6 Zuiko ..... E++ £79
Olympus 50-200mm F2.8-3.5 ED ..... E++ £469 - £549
Olympus 50-200mm F2.8-3.5 SWD ..... E- / E++ £589 - £599
Olympus 50mm F2 ED Macro Zuiko E++ / Mint- £269 - £289
Olympus 70-300mm F4-5.6 ED Zuiko ..... E++ £189 - £229
Olympus EC14 Zuiko Tele Converter ..... Mint- £169 - £229

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65mm F4 L-A ... E++ £299
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180mm F4.5 C ... As Seen / E+ £75 - £149
180mm F4.5 KL-A ... E+ / E++ £149 - £199
210mm F4.5 Apo KL ... E++ £299
360mm F8.3 ... E+ £199
Komura 2x Converter ... E++ £45
Vivitar 2x Converter ... E++ £45
Auto Extension Tube No1 ... E- / E++ £39 - £55
Auto Extension Tube No1 (ProSD) ... E++ £59
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Angle Finder ... E++ £79
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50mm F4.5 ULD ... E++ £349
50mm F4.5 W ... E+ / Mint £149 - £399
65mm F4 L-A ... E+ £249
65mm F4.5 ... E+ £249
75mm F4.5 Shift W ... E+ / E++ £369 - £549
100-200mm F5.2 W ... E+ £399
140mm F4.5 Macro W ... E+ / E++ £189 - £259
180mm F4 Soft VSF DIL ... E++ £399
180mm F4.5 ... Mint- £159
180mm F4.5 WN ... Exc / E+ £89 - £149
250mm F4.5 ... Exc / E+ £129 - £179
250mm F4.5 W ... E+ £149
360mm F5.6 Apo ... E+ £429
360mm F6 ... E+ / E++ £189 - £199
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120 Pro II Mag ... E++ £79
120 Pro Mag ... Exc / E+ £39 - £49
120 Pro Mag (6x4.5) ... E+ £45
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AE Prism Finder ... E++ £179
AE Prism Finder PE70° ... E++ £149
PD Prism Finder ... E- / E++ £129
Prism Finder ... E+ £59
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Auto Extension Tube No 2 ... E+ / E45 - £49
Double Cable Release ... Mint- £25
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FE10 Body Only ... Unused £99
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SB16A Speedlight ... E++ £59
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OM10 Chrome Body + Manual Adapter ... E+ £29
OM101 + 50mm + 35-70mm + 70-210mm ... As Seen £99
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35-70mm F3.8 Zuiko ... E+ £119
50mm F3.5 Macro Zuiko ... As Seen £49
50-250mm F5 Zuiko ... E++ £299 - £349
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70-210mm F3.8-4 ... E+ £39
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200mm F4 Zuiko ... E++ £69
F280 Flash ... E+ £59
OA310 Flash ... E+ £15
T10 Ringflash ... E+ £75
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45-85mm F4.5 A ... E++ £269
55mm F2.8 A ... E++ £225
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150mm F3.5 A ... E- / E++ £159 - £189
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55mm F4 SMC ... E++ £299
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135mm F4 Macro Takumar ... Exc / E+ £129 - £149
165mm F2.8 ... Exc £129
200mm F4 ... E++ £199
200mm F4 Takumar ... As Seen / E++ £79 - £199
300mm F4 ... E++ £199
300mm F4 Takumar ... As Seen / E++ £159 - £349
500mm F5.6 ... E++ £639 - £899
Vivitar 2x Converter ... E++ £79
6x7 Autobellows ... E- / E++ £249 - £349
AE Meter Prism 67II ... Mint- £199
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5D MKIII body + Free GRIP	£2,329	EOS 6D + 24-105L IS	£1,929	70-200mm f2.8 L IS II	£1,899	300mm f4 L IS	£1,149
5D III + 24-105 f4 L IS + Grip	£2,899	EOS 6D + 24-70 f4 IS	£2,149	70-200mm f2.8 L	£1,029	300mm f2.8 L IS II	£4,999
5D MKIII + 24-70 II + 70-200 II	£5,997	6D body + 600EX-RT Bundle	£1,724	70-300 f4-5.6 L IS	£1,299	400mm f5.6 L	£1,128
5D MK III + 24-70 f2.8 MK II	£4,049	14mm f2.8 L II USM	£1,869	100-400mm L IS	£1,349	400mm f4 DO IS	£5,699
12 Months 0% on 6D + 70D	0%	10-22mm EFS	£479	TSE 17mm f4 L	£1949	500mm f4 L II IS	£7,765
EOS 7D v2 Body	£1,029	16-35mm f2.8 L II	£1,199	TSE 24mm f3.5 L II	£1,699	600mm f4 L II IS	10,299
EOS 7D + EFS 15-85 IS	£1,759	17- 40mm f4 L	£629	24mm f1.4 L II	£1,299	1.4 X or 2 X EXTENDER III	£419
EOS 700D + 18-55mm STM	£595	135mm f2 L USM	£899	50mm f1.2 L	£1,249	200 - 400mm f4 L IS Extender	10,299
EOS 700D + 18-135mm STM	£799	17-85mm EFS IS	£349	50mm f1.4 USM	£295	MR14EX Macrolite	£459
EOS 70D + 18-55mm STM	£999	18-200mm EFS IS	£ 445	35mm f2 IS USM	£458	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 L II	£1,799	85mm f1.2 L II	£1,749	Powershot G16	£449
70D Body IN STOCK	£865	8-15mm f4 L Fisheye	£1,199	85mm f1.8 USM	£310	Powershot G1X + Free Case	£399
70D + 18-135 IS STM Lens	£1295	70-200mm f4 L	£529	100mm f2.8 L MacroIS	£729	Powershot S120	£399

Nikon PROFESSIONAL Dealer - UK STOCK



£500 Extra Part Exchange Allowance on a Nikon D4 body

D4 ■ D800E ■ D800 ■ D610 ■ D7100 ■ D3200 ■ LENSES ■ FLASHGUNS ■ ACCESSORIES

D4S body - ORDERS TAKEN		24 -85 f3.5/4.5 AFS VR NEW	£419	28mm f1.8G AFS NEW	£495
D4 body	£4,395	18-300mm G ED VR DX NEW	£689	85mm f1.4G AFS	£1,169
D610 + 24-120mm F4G VR	£2,178	10 - 24mm f3.5-4.5 G AFS DX	£639	85mm f1.8G AFS NEW	£379
D610 + 24-85mm VR	£1,829	16-85mm f3.5-5.6G AFS VR	£449	300mm f4 AFS VR	£1,049
D610 Body	£1,399	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VRII	£4,849
D800 Body	£1,999	18-35 f3.5/4.5 AFS VR NEW	£549	200mm f2G AFS VRII	£3,699
D800 + 24-70 f2.8	£3,229	14-24mm f2.8G AFS	£1,339	300mm f2.8G AFS VRII	£4,149
D800E Body	£2,349	18 - 200mm f3.5-5.6G DX VR II	£599	400mm f2.8G AFS VR	£6,799
D800E + 24 -70 f2.8G AFS	£3,578	24-70mm f2.8G AFS	£1,249	500mm f4G AFS VR	£5,799
D800E + 14 -24 f2.8G AFS	£3,688	24-120mm f4G AFS VR	£829	600mm f4G AFS VR	£7,149
D7100 Body	£849	28 - 300mm G AFS VR	£689	800mm f5.6G AFS VR	£15,599
D7100 + 18-105 VR	£979	70-200mm f2.8G AFS VRII	£1,629	2x TC-20 E III Converter	£365
D7000 +18-105	£719	70-300mm f4.5-5.6G AFS VR	£429	1.4x II or 1.7x II Converter	£319
D7000 Body	£579	80-400mm f4.5-5.6 AFS VR	£2,099	PC-E 24mm f3.5 D ED	£1,479
D5200 +18-55 VR	£549	55-300 f4.5-5.6G AFS VR	£279	PC-E 45mm f2.8 D ED	£1,419
D5100 +18-55 VR	£399	10.5mm f2.8G DX	£569	SB910 Speedlight	£349
D3200 + 18-55 VR	£369	24mm f1.4G AFS	£1,489	SB700 Speedlight	£229
D3100 + 18-55 VR	£289	35mm f1.4G AFS	£1,329	SB-R1 Macro flash	£409
F6 Body	£1,530	35mm f1.8G AFS DX	£155	SB-R1C1 Commander kit	£549
Df + 50mm f1.8G Set - Silver	£2,749	40mm f2.8 Micro AFS DX	£219	SU 800 Commander	£269
Df + 50mm f1.8G Set - Black	£2,749	50mm f1.4G AFS	£285	105mm f2.8G Micro AFS VR	£629
MB-D14 Grip	£229	50mm f1.8G AFS	£155	WT5 Transmitter	£399

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H4D-40 Body set	£12,690
H4D-40 + 80mm	£14,567
New H5D-40 body set	£12,995
New H5D-50 body set	£20,195
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New H5D- 200 Body set	£32,295
H5D-50 Multi Shot body	£25,895
H4D - 40 + 35-90mm	£18,425
Phone to arrrange a Demo	
CFV-50 for 500 series	£10,995
28mm f4 HCD Lens	£3,439
35-90mm f4 -5.6 HCD Lens	£5,485
50mm f3.5 HC II Lens	£3,162
HTS Tilt+ Shift Adapter	£4,113
80mm f2.8 HC Lens	£1,895
100mm f2.2 HC Lens	£2,740
120mm f4 Macro HC II Lens	£3,690
150mm f3.2 HCN Lens	£2,740
210mm f4 HC Lens	£3,057
300 f4.5 HC Lens	£3,690

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500R /500R Tx Kit	£911	Bowens 400/400 Tx Kit	£588
500 Pro/500 Pro Tx kit	£1,139	Bowens 500Pro Head	£488
750 Pro/750 Pro Tx kit	£1,253	Bowens 500R Head	£386
2 Year GUARANTEE ON BOWENS		Phone for Accessories	
1000 Pro/1000 Pro Tx kit	£1,566	Travel pak - Small	£427
500 Classic Head	£329	Travel Pak - Large	£489
400 Rx Head	£306	Ringlight Converter	£252
200 Rx Head	£274	Fresnel 200 Spot	£494
1500 Pro Head	£798	Pulsar Tx + B/Trigger card	£130
1000 Pro Head	£645	Pulsar Tx Radio Trigger	£72
750 Pro Head	£562	Pulsar Rx set	£79

Leica



S Body	£15,995
S Body + 70mm S Lens	£17,995
M body - Phone	£5,100
Leica C	£549
Leica X Vario	£1,995
M Monocrom	£5,995
50mm f 0.95 Noctilux - Blk	£7,600
28mm f2 Summicron - Blk	£2,800
35mm f2 Summicron - Blk	£1,975
50mm f1.4 Summilux - Blk	£2,600
50mm f2 Summicron	£1,525
X 2	£1,356
V-Lux 4	£639
D-Lux 6	£529
e/dAPO TELEVID 82 + 50x	£1,999
WE SELL SPORTS OPTICS	PHONE

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SIGMA 10-20mm f4-5.6 EX DC	£369
SIGMA 10-20mm f3.5 EX DC	£399
SIGMA 17-70mm f2.8-4 DC OS	£359
SIGMA 24 - 70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£799
SIGMA 120-400mm DG OS	£649
SIGMA 150 - 500mm DG OS	£749
SIGMA 50 - 500mm DG OS nikon	£949
SIGMA 105 f2.8 DG Macro OS	£399
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£699
Tokina 11 - 16mm f2.8 ATX MK II	£529
Tokina 12-24mm f4 II ATX ProDX	£399
Tokina 100 f2.8 Macro ATX Pro	£369
Tokina 16 - 28mm f2.8 ATX Pro FX	£695

ZEISS ZF.2 for Nikon ZE Canon, ZM Leica

15mmf2.8 ZF.2/ZE NEW	£2,150
135mm f2 ZF.2/ZE NEW	£1,599
21mm f2.8 ZF.2/ZE	£1,380
55mm f1.4 ZF.2/ZE	£3,170
28mm f2 ZF.2/ZE	£940
35mm f1.4 ZF.2/ZE	£1,380
35mm f2 ZF.2/ZE	£818
50mm f1.4 ZF.2/ZE	£532
85mm f1.4 ZF.2/ZE	£940
50mm f2 Makro ZF.2/ZE	£940
100mm f2 Makro ZF.2/ZE	£1,380
21mm f4.5 Biogon ZM	£859
25mm f2.8 Biogon ZM	£859
28mm f2.8 Biogon ZM	£770
12mm Tuit - Fuji or Sony	£824
32mm Tuit - Fuji or Sony	£554

Manfrotto Tripods & Heads

190 XProB	£110	804 RC2 head	£57
190XProB + 804rc2	£139	808 RC4 head	£108
190 CXPro 4	£195	410 head	£153
190CXPro 4 + 460	£229	MVH500AH	£110
055 CX Pro 3	£259	MVH502AH	£135
055CXPro 4	£275	494 RC2	£46
460 MG head	£65	496 RC2	£57
494 RC2 head	£46	498 RC2	£79
		327 RC2	£146
		468MGRC2	£195
		468 MGRC0	£191
		679B + QR Head	£45

USED EQUIPMENT "Wanted quality photographic kit for Part exchange or Commission Sale"

Bronica GS1 Complete	£595	Bronica AE II Prism	£95	Nikkor AFS 70-200mm f2.8G VR	£895	Canon EOS 5D Body	£495
ETRSi + 75mm + 120 back	£295	Fuji 18mm f2 Lens EX DEMO	£329	Nikkor AFS 70-200mm f2.8G VR	£995	Canon EOS 5D II Body	£895
ETRS + 75mm + 120 back	£250	ETRS + AEII Prism + 3 Lenses	£395	Nikkor AFS 18-300mm VR	£499	Canon EOS 7D body + grip	£595
Bronica 40mm PE Lens	£295	Minolta Spotmeter F	£149	Nikkor AFS 18-200mm VR II	£425	Canon EOS 1D MKII Body	£995
Bronica 65mm PS Lens	£195	Apo Televid 82 Ex Demo	£1995	Nikkor AFS 18-200mm VR	£295	Canon EF 70-200mm f2.8L IS II	£1449
Bronica 150mm PS Lens	£195	Ultravid 8 x 32HD NEW	£1429	Nikkor AFS 17-55mm f2.8G DX	£525	Canon EF 70-200mm f2.8L IS	£995
HCD 35-90mm Lens	£3,995	Ultravid 10x42 HD NEW	£1586	Nikkor AF 20-35mm f2.8D	£699	Canon EF 24mm f1.4L II USM	£1095
HCD 35-90mm Lens	£3,495	Ultravid 8 x 42 HD NEW	£1495	Sigma 12-24mm DG HSMNikon	£349	Canon EF 100-400mm L IS	£895
Hass HM Film Magazine	£225	Fuji XF-1 + 35mm + 18mm	£749	Tokina 11-16mm f2.8 Nikon	£349	Canon EF 600mm f4L USM	£2995
Hasselblad 50mm CT*	£350	Fuji XF-1 + 18-55 EX DEMO	£595	Nikkor 135mm f2 DC lens	£695	Canon EF24-105mm f4L IS USM	£495
Hasselblad A12	£150	FUJI XF-1 + 18-55mm New	£695	Leica 135mm f4 Tele Elmar M	£395	Canon EF 17-40mm f4L USM	£425
Hasselblad 150mm CF Lens	£295	Nikon D300S body	£495	Leica M6 body	£950	Tokina 12-24mm f4 DX Canon	£249
H1 + 150mm HC + 120 back	£2250	Nikon D300 body	£350	Leica M7 body	£1295	Sigma 180mm f3.5 Apo Macro	£449
Hasselblad HM - 16-32 Mag	£225	Nikon D3100 + 18-55mm VR	£199	Leica Tri Elmar M 11625 6 bit	£3400	Canon 75-300mm IS USM	£195
150mm HC Lens	£1295	Nikon FE body	£100	Leica 50mm f2 M 6 bit	£925	Canon EF 16-35mm f2.8L II	£850
Mamiya 645 Pol Back- New	£95	Nikon F5 body	£350	Leica X1 Silver	£595	Canon TSE 24mm f3.5L	£895
Mamiya 645 105 - 210mm	£250	Nikkor 16-85mm DX VR	£250	Leica 24mm f2.8 Elmarit M 6 bit	£1295	Canon EF 24mm f2.8 IS USM	£325
RZ67 Pro II Polaroid NEW	£99	Nikkor 15mm f3.5 AIS	£895	Leica 28mm f2 Asph M 6 bit	£1995	Canon EF 28-70mm f2.8L USM	£750
Mamiya 645 105mm f2.8	£179	Nikkor 35mm f1.4G Ex Demo	£995	Leica X-Vario Leather Case	£80	SEE OUR WEBSITE FOR LATEST LISTINGS	
Mamiya 645 210mm f4	£105	Nikkor 12-24mm f4G	£595	Leica 50mm f2 M 6 bit	£1295		
Mamiya 7II -210mm Lens	£595	Nikon WT-4 Transmitter	£249				

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M 15mm f3.8 Super Elmar ASPH	£1995.00	M 50mm f0.95 Noctilux ASPH	£7650.00
M 21mm f1.4 Summilux ASPH	£5014.00	M 50mm f1.4 Summilux ASPH	£2668.00
M 21mm f2.8 Elmarit ASPH	£2299.00	M 50mm f2 ASPH APO Summicron	£5400.00
M 21mm f3.4 Super Elmar ASPH	£1978.00	M 50mm f2 Summicron	£1610.00
M 24mm f1.4 Summilux ASPH	£4922.00	M 50mm f2.5 Summarit	£1100.00
M 24mm f2.8 Elmarit	£2199.00	M 75mm f2 Summicron ASPH	£2484.00
M 24mm f3.8 Elmar ASPH	£1794.00	M 75mm f2.5 Summarit	£1334.00
M 28mm f2 Summicron ASPH	£2898.00	M 90mm f2 APO Summicron ASPH	£2668.00
M 28mm f2.8 Elmarit ASPH	£1518.00	M 90mm f2.5 Summarit	£1334.00
M 35mm f1.4 Summilux ASPH	£3542.00	M 90mm f4 Macro Set	£2750.00
M 35mm f2 Summicron ASPH	£2070.00	M 135mm f3.4 APO-TELYT	£2484.00

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With a newly designed, extremely fast lens, a new image sensor and full-HD video recording capability, the Leica D-Lux 6 opens up new horizons of creative freedom for picture composition.

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Black Prestige Kit Kit includes: Camera, Leica V-Lux 40 leather case & Sandisk Extreme HD 8GB Media Card

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X Vario Ever ready case leather Cognac 18779	£180.00
X Vario Ever ready case leather Black 18778	£180.00
X Vario Camera protector Cognac 18781	£90.00
X Vario Camera protector Black 18780	£90.00
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EOS 70D body box ..... Mint £899
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EOS 50D body ..... Exc++ £399
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EOS 40D body ..... Exc++ £299
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FD 28mm f2.8 ..... Mint- £89
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Focus Screen FU (167MT) £19
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GK-B ..... Mint £20
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems



THE ELJY cameras come from the auspiciously named Lumière Company in France. The firm's founders, the Lumière brothers, were pioneers of early cinema, although the Eljy range came several decades later. Reading a description of the camera, and seeing that it makes 24x36mm negatives, might lead you to assume that it takes 35mm film. These are, after all, the dimensions of a standard full-frame 35mm negative. When you actually see the cameras, and appreciate how small they are, it comes as no surprise to discover that the film is a proprietary paper-backed roll 30mm in width – much smaller than a regular 35mm cassette (see comparison photo above right). Although Lumière made the Eljy models from 1939-1951, they were eventually superseded by 35mm versions and the dedicated film joined the ranks of defunct formats.

My Eljy is the Type 4, which was made between 1947 and 1950. Like most of the range, it sports a 50mm Lypar lens and a four-speed shutter. There is scale focusing and the apertures go from f/3.5 to f/22. I found that the shutter seemed to fire at the same speed whatever the setting was, but even with a guesstimated 1/50sec I thought I'd be able to cope with a range of lighting by altering the aperture. When it comes to miniature cameras, there is a balance to be struck between size and usability. I don't have large hands, but even so it was a bit fiddly for me to use. There are only eight frames with which to shoot, although this wasn't really too much of a hardship.

Most weeks the choice of film is a bit of an afterthought. However, from time to time, sourcing the film becomes quite a challenge. Most of my cameras use the still-available 35mm and 120 rollfilm formats. Even 126 cartridges and disc films can be found on eBay, but sometimes, as with the Eljy, you have to go down the DIY route. The first time I used this camera, it involved using scissors in a changing bag to remove the perforated borders from a length of 35mm film. I then had to respool it with a makeshift backing paper. I wouldn't want to repeat the exercise, so when I saw two original Lumipan films on eBay, I decided to have a punt and bid successfully on them. One was already exposed, but the other, labelled 'Develop before Jan 1952', was still in its sealed wrapper. It had been a long wait, but its time had come!

The Lumipan has a speed rating of '18°', or around ISO 50. There's a rule of thumb that states that old film loses sensitivity by around 1 stop per decade, but it's not an exact science. Following that logic, I should have aimed to expose the film at ISO 1, which would have been impractical. As so often with old cameras and ancient film, a mixture of luck, common sense and experience comes into play. I simply mostly opted for using 1/50sec at f/8.

When unloading the film prior to developing it, I was surprised to find how thick and stiff it was compared with today's films. I don't have a 30mm reel for my developing tank, but as the film is quite short I made a Möbius strip out of it, using an office stapler to secure the ends. I then simply placed it in the developing tank and kept it agitated to reduce the chances of the film sticking to itself during the processing. It's always an exciting moment when you take a peek at newly developed negatives, and see that they are not blank. Given the age of the Lumipan, I would not have been surprised had there been nothing to see. As it was, all eight exposures had turned out, and although there was quite a lot of base fog, the negatives were perfectly scannable. This wintry scene (left) shows some mottling in the sky and is very grainy. But I must say, for a 60-year-old emulsion, it's not bad. **AP**



BOTH PICTURES © TONY KEMPLEN

To read more about Tony's 52 cameras project, visit **52cameras.blogspot.com**. To see more photos from the Eljy, visit **www.flickr.com/tony_kemplen/sets/72157625493470069**

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